

MODERN

First Copy

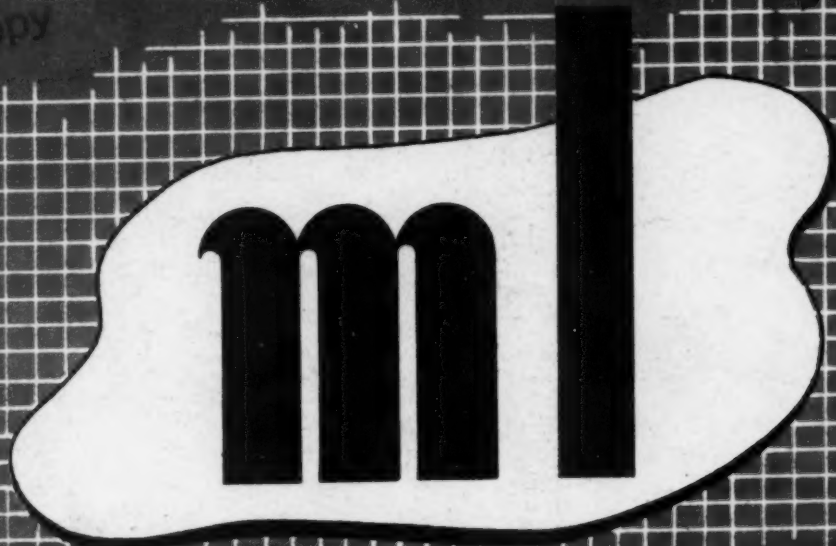
TECHNOLOGY DEPT.

PUBLIC LIBRARY

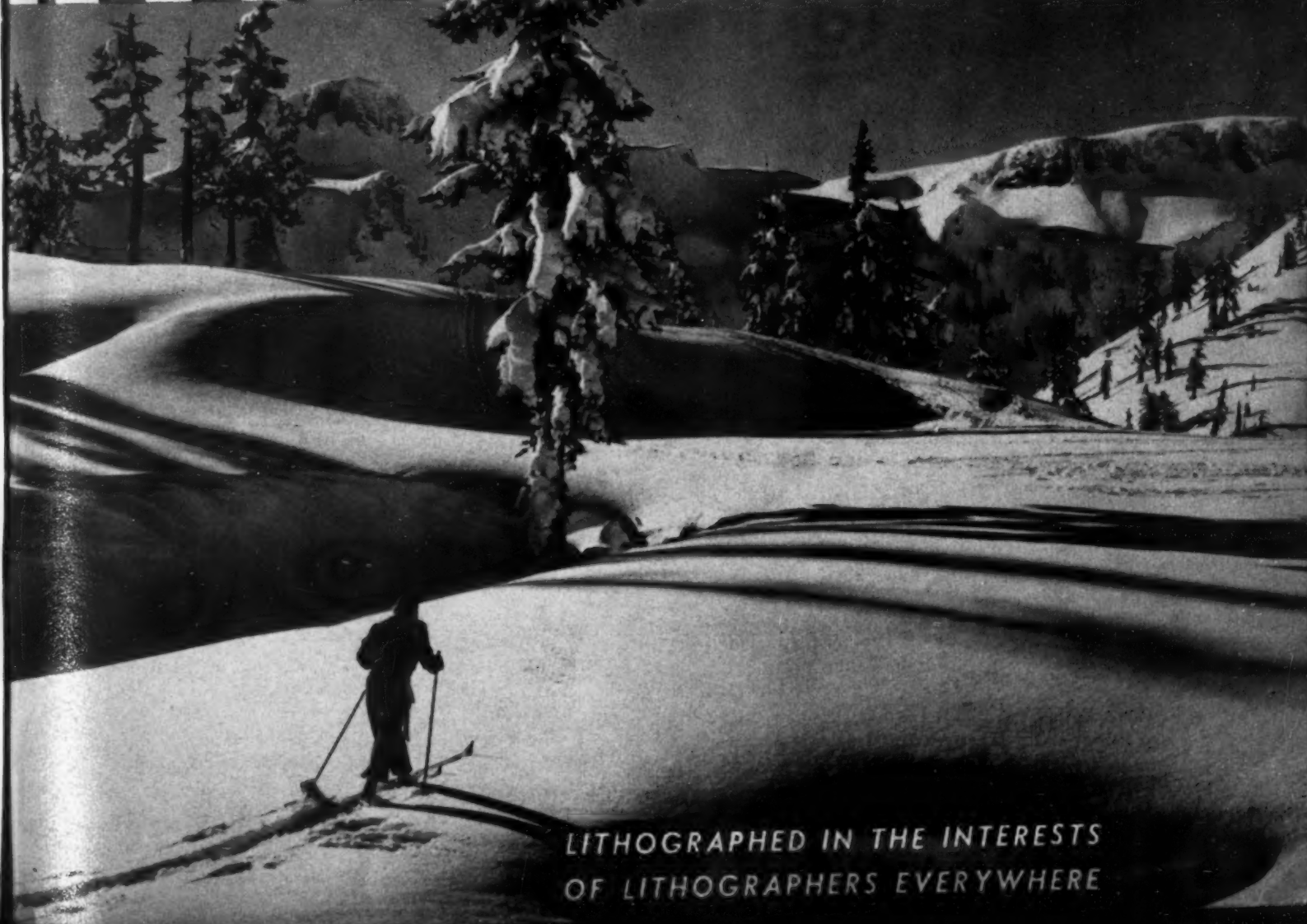
DEC 27 1939

DETROIT

DEC. • 1939 • VOL. 7 • NO. 12



LITHOGRAPHY



LITHOGRAPHED IN THE INTERESTS
OF LITHOGRAPHERS EVERYWHERE

Fast Emerald Green 130P

Senelith Inks

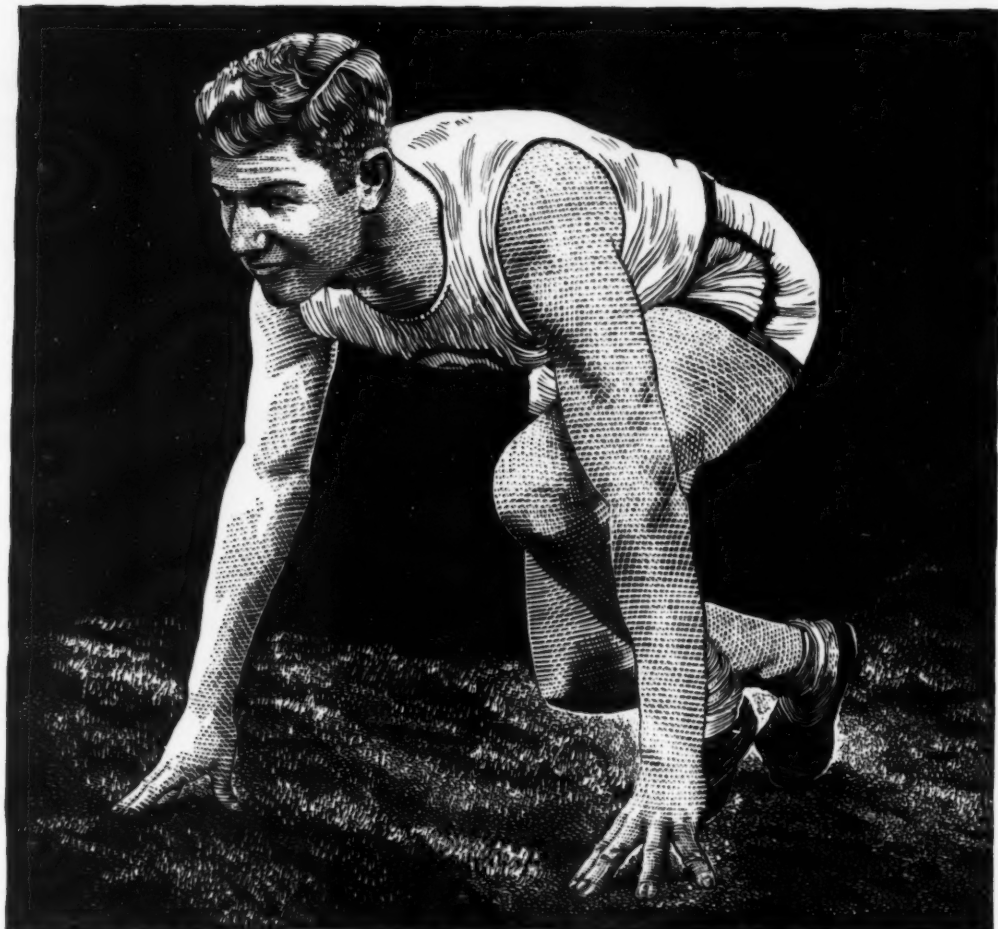
were the first lithographic inks
made from dyestuffs
treated with sodium tungstate
for better sunfastness
and are still leading
with their outstanding resistance properties

The Senefelder Company, Inc.

"Everything for Lithography"

32-34 Greene Street

New York, N. Y.



Get a *Flying Start* and win by a generous margin!

BEGIN the new year with every advantage—complete Ideal Roller equipment throughout your plant!

Quality, as well as speed, is the aim of every true craftsman. When a lithographer thinks of quality, he thinks of the **uniformity** of the entire run, that the 50,000th sheet should appear the same as the 2000th. Ideal Lithographic Rollers perform this uniformity of pace day after day, **controlling**

water and color-strength without lagging.

Ideal Lithographic Rollers have plenty of speed and stamina to take care of your production requirements, and yet have sufficient reserve pep to carry on for several additional years of faithful, efficient service.

Prepare your pressroom for new business, new increased production records and far better quality than ever before—by equipping with Ideal Lithographic Rollers.

BRANCH SALES OFFICES ARE LOCATED IN THE PRINCIPAL CITIES

IDEAL ROLLER & MFG. CO. CHICAGO, ILLINOIS
LONG ISLAND CITY, N.Y.

SENEFELDER

LITHOGRAPHIC SUPPLIES

Everything to make the job easier ~



Each month we will briefly describe an outstanding item in the Senefelder group of supplies for the lithographer.

PLATE MAKING MATERIALS

SENEBUMEN

Scientifically Pure Egg Albumen

Senebumen is the ideal sensitizer for use on zinc and aluminum offset plates either with paper, film or glass negatives; it definitely overcomes the usual albumen troubles and eliminates plate make-overs.

Senebumen can be used without discomfort in any climate or temperature for it is free from all offensive odor, contains no impurities or adulterations of any kind; it is guaranteed to be scientifically pure and fully soluble in water and ammonia.

Senebumen dissolves twice as fast as ordinary egg albumen and leaves no sediment after straining; it is transparent and of a light yellowish color when dissolved, coats smoothly on the plate, develops a firm printing image and adds durability to the plate, minimizes tinting and scumming of the plate and eliminates picking-up and thickening of the printing image.

Write for leaflet No. 152 describing characteristics of Senebumen, directions for use and prices.

•

The Senefelder Company, Inc.

"Everything for Lithography"

32-34 GREENE ST.

NEW YORK, N. Y.

Absorbent Cotton
Acids, Litho
Acid Brushes
Alum Powder
Aluminum Plates
Antifin Rubber
Preserver
Asphaltum Liquid
Asphaltum Powder
Berlin Paper
Bronze Powders
Bronzing Pads
Carborundum Powder
Caustic Soda
Cellulose Cleaning
Paper
Charcoal Sticks
Chemicals, Litho
China Marbles
Cold Top Enamel
Collodion Emulsion
Columbia Paper
Copierlack
Cornelin Solution
Correction Slips
Counter Etch
"Convenient"
Crayon Holders
Crayon Ink

Crayon Pencils
Crayon Transfer
Paper
Crayons, Litho
Deep Etch Supplies
Double Etch Salt
Duralac Lacquer
Egg Albumen
Engrav. Needles
Engrav. Stones
Etches
Excelsior Paper
Felt Daubers
Film Filters
Flannel, Litho
Flint, Graining
Fly Cord

Fountain Etch
French Chalk
Gamburger Slips
Gelatine Foils
Glass Marbles
Glycerine
Graining Marbles
Graining Quartz
Gum Arabic
Hand Rollers
Hydroquinone
Impression Rubber
Sheeting
India Paper
Ink Mullers
Ink Knives
Ink Slabs
Liquid Tusche

Litho Inks
Litho Stones
Lump Pumice
Magnesia Carb.
Maple Balls
Mica Powder
Moleskin
Molleton
Mutton Tallow
Negative Brushes
Negative Collodion
Negative Glass
Negative Varnish
Neg-O-Lac
Nitric Acid
Offset Blankets
Offset Inks
Offset Powder

Opaque
Palm Oil
Pens, Litho
pH Slide Comparators
Photographic Gelatine
Planium Etch Salt
Plates, Lithographic
Press Boards
Printing Inks
Process Glue
Process Oil
Proofing Inks
Pumice Powder
Quartz, Graining
Rolling-up Ink
Rosin Powder
Rubber Snake Slips
Rubbing Stones

Schumacher Slips
Scotch Hone
Scotch Slips
Scotch Tape
Scraper Leather
Scraperwood
Senebumen
Senelac Varnish
Sensitizers
Sharp Etch
Snake Slips
Soapstone
Sponges
Steel Balls
Steelclay Marbles
Stone Cement
Strecker Salt
Sulphur Flour
Tracing Blue
Tracing Paper
Transfer Ink
Transfer Papers
Transparency
Solution
Tusche
Varnishes
Wire Brushes
Zinc Plates
Etc., Etc.

MODERN LITHOGRAPHY

LITHOGRAPHED IN THE INTERESTS OF LITHOGRAPHERS EVERYWHERE



THE COVER

The decline in foreign travel and consequent increase in domestic travel is expected to be the theme for 1940 tourist advertising. Advertising will be focussed particularly on winter resorts, South America and Mexico, advertisers say. Photo by Ewing-Galloway.

December, 1939

Volume 7 Number 12

The new cover design appearing with this month's issue is by George Farkas. Readers will recall the article we ran about George and his brother Andrew a short while ago, under the title "Meet the Brothers Farkas." Since then the brothers have added to their accomplishments in the field of creative design. George has developed a new package for the candy industry which will be brought out during the holiday season, while Andrew is responsible for the development of a poster advertising campaign which an advertiser to the tourist trade will launch early in the New Year. The Brothers Farkas are still "causing considerable comment" and are likely to continue doing so for some time to come. In the meantime, hope you like the cover.

Judging by the comment we have received, the letters, the questions and the requests for copies, the article we ran last month on Monel Litho Plates attracted as much interest as anything in a long time. We have only a handful of copies left. However, in our opinion, the articles on the fire for coming issues are equally interesting. Why not make sure of getting all of these as they are published by entering your personal subscription addressed to your home?

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MODERN LITHOGRAPHY

Reg. U. S. Pat. Office

GRANT A. DORLAND, President; IRA P. MACNAIR, Vice-President; WAYNE E. DORLAND, Secretary-Treasurer; RICHARD ROLEY, Editor; SAMUEL D. WOLFF, Advertising Manager. Official Organ of the National Association of Photo-Lithographers. Published monthly on the 15th by The Photo-Lithographer, Inc., at 254 W. 31st St., New York, N. Y. ADVERTISING RATES: Advertising rates made known on application. Closing date for copy—20th of the month previous to date of issue. SUBSCRIPTION RATES: \$3.00 per year in the United States, \$4.00 per year in Canada. Single copies, 30 cents. ENTRY as second class matter is pending at the Post Office at New York, N. Y., under the Act of March 3, 1879.

LITHOGRAPHIC PLATE GRAINING CO. OF AMERICA INC.

One reason why we have grown to be the largest plate graining plant in the world is that every plate, no matter how small, must be exactly *right* before it leaves our plant . . . and it must leave on "time" or sooner than promised.

Zinc and Aluminum Plates

UNGRAINED

GRAINED

REGRAINED

We specialize in small plates; including plates for the Multilith.

Service plus Quality—You get this important *combination* when you send your plates to us.

LITHOGRAPHIC PLATE GRAINING CO.

37-43 Box St., Brooklyn, N. Y.

of America, Inc.

EVERgreen 9-4260-4261



HARD DRYING OFFSET

BLACK *meets*

all the requirements of particular pressmen for the black that stays BLACK throughout the press run.

TRY ECLIPSE ON YOUR NEXT RUN AND BE CONVINCED

GAETJENS, BERGER & WIRTH, Inc.

35 York St., Brooklyn, N. Y.

538 S. Clark St., Chicago, Ill.

MANUFACTURERS OF PRINTING AND LITHO INKS, VARNISHES AND DRYERS



A BLANKET CHRISTMAS GREETING!

To our hosts of friends, valued customers,
and to all of you throughout the lithography
industry, who have contributed so much to
our growth . . . A Merry, Merry Christmas
and a Happy New Year! We feel that this
is an appropriate time to thank you for the
kind cooperation and good will you have
extended to us in the past. We hope that
the coming year will hold for you a full
measure of prosperity, health and happiness.

RAPID ROLLER COMPANY

D. M. RAPPORT, *President*



FEDERAL AT 26th STREETS, CHICAGO

Facts *about* **MODERN LITHOGRAPHY**

An Improved Publication . . .

During the past year readers have been commenting on the improved publication. They like the new name—MODERN LITHOGRAPHY—as more descriptive of the wide field the publication is serving. They find the new format much more attractive. They have appreciated the additional editorial material and the fact that it is more varied. The publishers have made every effort to maintain MODERN LITHOGRAPHY's good reputation for practical information and at the same time have added features covering other problems of the lithographer.

In a Rapidly Expanding Field . . .

The lithographing industry is growing by leaps and bounds! Census figures show that output increased fifty per cent from 1935 to 1937. In the country's most important printing center there has been an increase of seventy per cent in the number of plants operating lithographic presses over the past two years (*Printing Trades Blue Book*). Sales of lithographing equipment are far outstripping sales figures for other divisions of the graphic arts industry on the basis of reports from exhibitors at the recent Graphic Arts Exposition. It has always been good business, if you are going to hitch your wagon to a star, to make sure it's a shooting star. Grow with a growing industry! Share in its prosperity!

Increased Circulation . . .

Circulation has increased sharply—the gains have exceeded our fondest expectations. Paid subscriptions have shown a fifty per cent jump. Total distribution is up almost sixty per cent. Through the practice of rotating a substantial number of sample copies among subscription prospects, MODERN LITHOGRAPHY blankets the entire industry. Naturally this includes large plants as well as small, color houses as well as those specializing in black and white. It is not possible to separate the industry into two groups as there is a decided community of editorial interest.

A Lithographed Job . . .

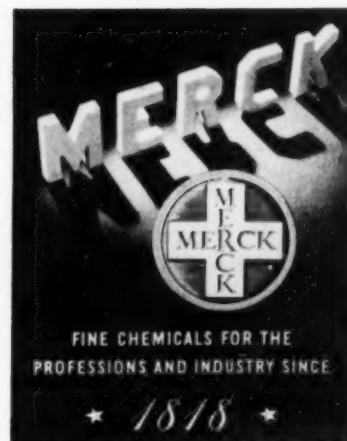
MODERN LITHOGRAPHY is a lithographed publication. As such it naturally has an increased acceptance in the lithographing industry. Lithographing has been transferred to one of the most prominent plants in the metropolitan district where we may confidently expect to receive a job consistent with the highest standards of commercially produced lithography. All of this points to MODERN LITHOGRAPHY as the best advertising medium for 1940. Why not provide a place on your next year's list for this progressive, interesting and growing publication? May we send rates and other information?

MODERN LITHOGRAPHY 254 W. 31st St., New York



**Into every negative enters
COPY
CRAFTSMANSHIP
CHEMICALS**

TO PRODUCE a finished negative of the better type, you need better copy, better craftsmanship and better chemicals. Merck chemicals for the graphic arts are *better* chemicals—the kind that go a long way toward producing *better* results.



MERCK & CO. Inc. *Manufacturing Chemists* **RAHWAY, N. J.**

NEW YORK: 161 Sixth Ave., PHILADELPHIA: 1649 N. Broad St., ST. LOUIS: 4528 S. B'way • In Canada: MERCK & CO. Ltd., MONTREAL & TORONTO

A CRAMER PLATE

SUPER CONTRAST

PANCHROME

ALPHA

CRAMER "25"

FOR
EVERY

Reproduction
NEED

CRACO LITH

CONTRAST

ISO

SPECTRUM PROCESS

G. CRAMER DRY PLATE CO.

New York

ST. LOUIS

Chicago

One drop  **blown into thousands**
of dry particles  **by air! by the**
New ATF Diafram Gun  **...**

Operated entirely by air, the New ATF Diafram Gun blasts a single drop of ATF Mix into thousands of particles... forming an evenly distributed film of protection against offsetting. In trouble-free performance and

streamlined appearance, the new Diafram Gun tops four years of ATF Gun supremacy. Write your nearest ATF Branch for descriptive two-color Gun broadside.

American Type Founders

200 Elmora Avenue, Elizabeth, New Jersey • Branches and Selling Agents in Principal Cities



PIECES OF EIGHT! Gold doubloons and flagons of rum! This is the cover on a forthcoming issue of "Since 1852", our regularly issued book of facts and examples of paper uses. We'll gladly send you a copy printed in full color on heavy matte paper, suitable for framing, so that you can lean back and day-dream about the days of high seas and

treasures trove. Then when you return to this mundane world of paper and paper uses, we'll help you again with the years of experience that we've had. We invite a discussion of paper-sales-problems — and there's every good reason for "talking it over".



STOCK LINES

EQUATOR OFFSET • EQUATOR INDEX BRISTOL • VALLEY CREAM POST CARD • BUCKHIDE TAG
MIDDLETOWN POST CARD • SULPHITE BOND • SOREX AND WHITE SOREX • NO. 1 JUTE TAG

We manufacture a wide variety of Fourdrinier and cylinder papers.
Specially constructed papers made to individual orders.

THE SORG PAPER COMPANY • MIDDLETOWN, OHIO
Since 1852

NEW YORK OFFICE: Chanin Building • CHICAGO OFFICE: Daily News Building

MADE BY SORG MEANS
TESTED *by* TIME

OFFSET
RUBBER
GRAINING
COMPOSITION
ROTOGRAVURE
NON-MELTABLE
FABRIC-COVERED
VARNISH & LACQUER
ROLLERS

SAM'L BINGHAM'S SON MFG. CO.

—CHICAGO—

ATLANTA
DALLAS
ST. LOUIS

CLEVELAND
HOUSTON
MINNEAPOLIS

NASHVILLE
INDIANAPOLIS
PITTSBURGH

DES MOINES
KALAMAZOO
SPRINGFIELD, O.

DETROIT
KANSAS CITY
OKLAHOMA CITY

Pitman *has complete* **SERVICE FOR THE PHOTO-LITHOGRAPHER**

• Pitman Special Processes can
make the toughest job easier.

PITMAN-EFHA DEEP ETCH PROCESS

For top quality press plates

PITMAN U. V. ALBUMIN PROCESS

Makes the strongest albumin plates

PITMAN BLU-PRINT PROCESS

For accurate register

PITMAN GLAS-PRINT PROCESS

For contact work in vacuum frame
or step-up machine

PITMAN DOT ETCH LACQUER

For dot etching wet plates

CHEMICALS

EQUIPMENT

***SPECIAL PROCESSES**

SUPPLIES

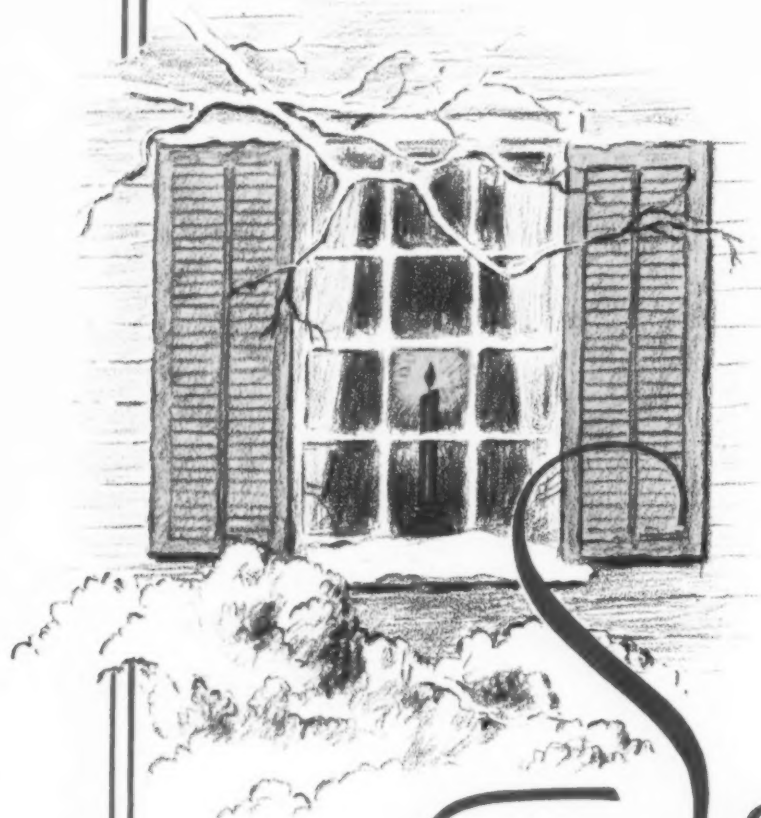
Harold M. Pitman Co.

Lithographic Equipment & Supply Division

JERSEY CITY, NEW JERSEY
150 Bay Street

CHICAGO, ILLINOIS
51st Ave. and 33rd St.

Pacific Coast Representative . . G. GENNERT, Inc., 1153 Wall St., Los Angeles, Cal.
Canadian Representative LATIMER, Ltd., 90 Niagara St., Toronto, Canada



Season's
Greetings
*and all Good Wishes
for the coming year.*

Sinclair and Valentine Co.

MAIN OFFICE AND FACTORY: 611 WEST 129th STREET, NEW YORK, N. Y.

Albany	Boston	Dallas	Jacksonville	Los Angeles	Nashville	Philadelphia
Baltimore	Chicago	Dayton	Kansas City	Manila	New Haven	San Francisco
Birmingham	Cleveland	Havana		Miami	New Orleans	Seattle

WHEREVER YOU ARE, THERE'S A PLANT TO SERVE YOU

EDITORIALS

IT'S an old axiom that a concern cannot buck an entire industry and expect to get away with it. The books are filled with cases of those who have tried and lost their shirts in the process. Despite this there always exists, it seems, a short-sighted minority ready to prove that "experience is a dear teacher and fools will learn at no other." The latest is a lithographing concern which is going after the business of its competitors tooth and nail, but not by any of the means reckoned as legitimate, such as selling a new idea, or better quality, or faster delivery. No, this lithographer, contrary to the old established trade custom, has abandoned the practice of charging customers for 10 per cent of the over-run on a job. What it amounts to, of course, is price-cutting under a different guise. But call it what you will, it's still price-cutting and it stills smells.



A PUBLICATION called *Display World* ran a story last month called "Red-Headed Stepchild of National Advertising," copies of which many display lithographers have undoubtedly seen. It is the report of a survey which the publication made after "close observation and repeated reports from all parts of the nation, indicated that a definite trend had set in against the use of window displays on a national scale by many firms who had been consistent users of it in the past." Reasons given for the alleged trend against the use of window displays were, among others: increased use of mass displays; a demand by retailers for payment in cash or goods for display space; and waste. There is nothing new in any of these arguments. Display manufacturers have heard them over and over again. Indeed, the only reason we mention the article at all is because, despite its unimportance (the survey was conducted among only 200 advertisers and

there is no evidence that these were typical users of lithographed displays), it does represent another reason for an authentic survey in behalf of point-of-purchase advertising such as we have suggested in previous issues. (Aug. and Nov.).



THE offset industry will watch with interest the progress of the *Hartford* (Conn.) *Newsdaily*, the first metropolitan daily newsheet in the U. S. to adopt the offset printing process throughout its publication. The new paper will make its appearance early in the new year and will sell for 5c on newsstands. Over half of the editorial space will be devoted to newspictures. We doubt that the advent of this new offset daily goes so far as to mark what the advertising business is fond of calling a trend—there are too many production problems that must be overcome first, speed and difficulties with newsprint, among others, that would make the process inexpedient at present for the larger metropolitan papers—but it does indicate definitely that offset for newspaper publishing has passed beyond the experimental stage. Its many advantages of quality, use of a relatively finer screen, relative low cost of making duplicates, absence of makeready, accuracy in obtaining precision contact, a smoothness difficult to obtain by letterpress, adaptability for reproducing photographs in a picture-minded age (*Life*, *Pic*, *Look*, etc), suitability for running news broadcast by facsimile, not to mention a lower capital investment in plant and equipment, make it ideally suited for a photo-news publication. Its disadvantages will in time, we are confident, be overcome. Indeed offset press and paper manufacturers are this very minute working toward that end. This new venture will be an added incentive.

Hail, then, the *Hartford Newsdaily*, for forging another link in offset's chain of progress, and may offset speed it on its way!



MAPS

By Richard Falconer*

THE Second World War has certainly stimulated the map-making business. The newspapers are loaded with maps every day, the news-weeklies flood their pages with them; *Fortune*, a week after going to press with the October number, decided to run a map of Europe with that issue! It required a minor miracle, but a complete map of Europe as up-to-date as this morning's newspaper was turned out, lithographed and inserted in the magazine in less than four days! Statistics are not available as to the number of maps sold since the outbreak of hostilities in Europe, but within a week after the war started all of the large book-sellers were completely out of stock of maps of Europe, and for weeks were unable to supply the demand. Only now has the supply begun to catch up.

A new appreciation of maps has been created as a result of the war. The public is map-conscious. Advertisers, quick to sense this, are

turning more and more to the pictorial map as a direct advertising medium, dealer promotion piece, and good will builder. Time was when the map was only used by the advertiser who had something to sell to the traveler, such as gasoline, oil, transportation, etc., but with the introduction of the pictorial map and the emergence of the cartographer as an artist as well as map-maker, the possibilities of the map, beautifully executed in attractive colors, decorative enough to be framed and hung, have grown tremendously so that it is not uncommon for an advertiser selling safety pins to employ maps for that purpose. Now, with the public consciousness of maps further stimulated by the interest in Europe's changing borderlines, the next few months should see a vast new market opening up for lithographed maps.

It is only within recent years that map-making in this country has

joined the ranks of important business. In 1935, for example, the value of maps produced for all purposes totaled \$3,000,000. In 1937 the figure rose to \$9,000,000. Naturally, this is a significant increase so far as the lithographic industry is concerned, for there is no process better suited to map reproduction than lithography; and the possibilities of the map as an advertising medium have only been touched. Schools and colleges, motorists, seamen and aviators use maps constantly, and book, magazine and newspaper publishers are using them more and more, but these have always used maps, and while they represent a potentially expanding market, it is the average man-in-the-street consumer who, indirectly, remains the greatest untapped source.

Of course it depends on the map, and it depends on the product, but those advertisers who have sold their products by the use of advertising maps have done so with remarkably successful results. For example, a football map introduced last year by Albert Richard Co., Milwaukee sportswear manufacturer, proved so effective that the company has improved on the idea this season, the result being an increase of 51 per cent in inquiries.

The company is using a map this year, 19 x 26 inches in size, hand-

* Mr. Falconer is a well-known New York cartographer.

A new appreciation of maps has been created as a result of the Second World War. Advertisers, quick to sense this, are turning more and more to the pictorial map as an advertising medium, which should mean an expanding market for the map lithographer.

MODERN LITHOGRAPHY

somely lithographed in full color, showing the location and official colors of America's leading colleges by the use of animated player figures. Official nicknames, major athletic conferences and other data essential to the well-informed fan are indicated by colorful symbols. The map not only serves as a gazetteer of information for the pigskin follower, but is a real work of art which is suitable for framing. All advertising refers the reader to his local dealer for a free copy of the map. In addition to this tie-up, the name of the local dealer is imprinted on the back, together with the illustration of all outstanding Albert Richard garments. The back also lists members of the Albert Richard All-American team, elected by the fans themselves. A ballot is inserted in the pocket of every Richard coat.

Certainly this is a splendid example of the results obtained by indirectly tapping the average consumer market for maps. There are many other successful instances which could be cited, of course, but at the same time there are many other possibilities for effective use of maps which have not been tried. Lithographers, in their role of merchandising counsel, might have some suggestions to make to their clients on this score. We'll try to suggest a few before we're finished.

The point is, the modern color map has opened up new fields of advertising and selling. There is a completely logical reason why the map is a natural for the man with a sales message to deliver. It builds good will, it is a dramatic way of presenting the sales message in an out-of-the-ordinary manner, it links the copy closely to reader interest and it symbolizes romance with a capital R. There is an irresistible appeal in maps to people in all walks of life, from bricklayers to bankers. Since the first savage squatted back on his heels and drew a map in the dirt, using shells and pebbles and bits of stick for location marks, men have been drawing maps of various sorts and studying the results with fascinated interest over a span of centuries deep into pre-history.

DECEMBER 1939

WITH the return of war to the Old World, Americans have turned again to maps for enlightenment, living maps now, with the stamp of current actualities, the product of a dynamic cartography that has adapted itself to the rush of a swift-moving world drama. As a result, to people who thirty years ago were uncertain as to the whereabouts of Butte or Bangor, Changsha and Saarbruecken, Danzig and Djibouti are as familiar an image in their mind's eye as the county seat of the next county was to their earthbound fathers. — NEW YORK HERALD TRIBUNE.

The oil companies have probably embodied the above appeals in their road maps more successfully than anyone else up to this time. Practically every filling station in the country has its racks of road maps which are yours for the asking. Although their maps were pretty unlovable bits of work at first, printed in a single color, studying the range of maps which General Drafting Company has made for the oil companies from 1926 to date, we find an astonishing growth and progress in treatment and range of information. The 1939 road maps carry just about every sort of information anyone would require, from data about places of historical interest, to the best places to fish. General Drafting is thinking seriously next year of even furnishing tables of elevations on the road maps because it has found that the barometer has a lot to do with how fish take the bait.

IT HAS only been within the last few years that the pictorial element has entered importantly into the making of road maps. Basic, of course, is the effort to make people want to pack and go places and see things, for which gas and oil are required. But not until symbolical illustrations and colorful legendary

figures were employed, sprinkled plentifully and humorously over the map, was it possible to get the sales message over so unobtrusively and with such good results. Last year, for example, General Drafting supervised the printing of around 18,000,000 maps for about a half a dozen companies. Figures for 1939 are not available, but indications are that they are considerably higher.

The latest wrinkle in pictorial maps given out by the oil companies is the marine chart. While it is carefully pointed out that these guides cannot and do not replace the government CGS charts, at the same time they are certainly valuable aids to amateur mariners, what with the international code flags in color, large identifying drawings of every type of marker, accurate color sketches of practically every light-house and lightship and its location, lists of cities, towns, lights, yacht clubs and harbors.

Of course, among the gift maps those designed by the National Geographic Society for its members are probably tops. There are about 1,100,000 members of the Society to be taken care of three or four times a year. Most of these maps run to ten colors, printed by offset. The Geographic Society maps are worthy of study by anyone interested in map-making. Many of them are completely hand-lettered and all are exceptionally handsome in color.

The secret of the success of the advertising map, if it is a secret, from the standpoint of the person to whom the advertiser's sales message is directed, is the friendly, quiet, unobtrusive service it affords. This service may be amusement, such as the Albert Richard Co. map gives the football fan, or pleasure combined with information, such as the oil company maps afford, or service which engenders pride of possession by giving something not everyone else can have, such as the map distributed to its members by the National Geographic Society. Logical users of advertising maps one would assume, then, would be those who specialize in selling service to the public, such as hotels, restaurants,



The Smilin' Jack Flying Chart of the World was distributed by the Sweets Company of America in connection with its Smilin' Jack radio program. The kids grabbed them up. Replies were received from all parts of the world. Note the absence of advertising copy. Designed by Mr. Falconer in collaboration with Raymond Thayer and lithographed by American Offset Co., New York.

theatres and the like, although, in the final analysis, any advertiser is a logical user.

We saw a book published not long ago which was written by a well-known epicure. It was the most comprehensive guide we have ever seen to New York's best eating places. The book discussed each restaurant separately, gave the special dishes one should order, the prices, whether amusement was provided, and so on. Reading the book made your mouth water. You wanted to rush right out and visit the places mentioned. Why didn't some smart hotel in New York like the Waldorf, the Plaza, or the Sherry Netherland, think to provide its out-of-town guests, especially those visiting the Fair, with a handsome and colorful pictorial map of Manhattan, show-

ing the location of some of these places, illustrating by caricature whether they were French, Italian, Russian, etc., illustrating the special dish the restaurant was noted for, and showing the prices?

The argument that a hotel is interested in promoting only its own cuisine falls down under statistics which show that the average out-of-towner will dine out of his hotel for half of his meals anyway. Wouldn't you think that a hotel, which ostensibly is ready to die for the comfort of its guests, would show a little thoughtfulness by guiding them to the right places when dining out?

Since the places were acknowledged to be the celebrated eating places, the hotel couldn't be accused of giving them free advertising no more than if it suggested to the

guests that they visit Grant's Tomb. Such a map would have created good will, and would have provided the guests with a pleasurable reminder of their trip and the hotel that helped make it possible. Hotels are successful if their guests come back. Such a map would have gone far towards insuring that. Perhaps if some lithographer would have suggested the idea it might have been done.

Or if such an idea would not have been acceptable by a hotel, how about the theatres? The restaurants mentioned would have been glad to pay the cost of the map and its insertion in theatre programs, while the theatres would have gained immeasurably in good will by providing its patrons with an after-the-theatre supper guide.



Football map distributed by Albert Richard Co., Milwaukee, during the past season. Inquiries received by the company were upped 51 per cent as a result of this map, officials of the company declared. The back of the map gives the names of members of the Albert Richard All-American football team, elected by the fans themselves. A ballot is inserted in the pocket of every Richard coat. Lithographed by Milprint, Inc., Milwaukee.

Recently we talked with a man who brought his family to visit the New York World's Fair. This family, in common with many others, was in New York to do the Fair in earnest. Being somewhat of a cartographer, the head of the family before coming prepared an elaborate map of the Fair, plotting in, with interesting illustrations, those points of interest which he felt were "musts" for his family to see. The map was a large one, about four feet long and three feet wide, and could be spread out conveniently on a drawing room table, such as the kind found in hotel suites. Each night before going to bed, the family spread the map out and gathered around and discussed its Fair itinerary for the following day. It was a lot of fun, what with each member of the

family entering into a lively discussion of the places he wished to visit the next day and comparing notes on the interesting highlights seen on the day just ended.

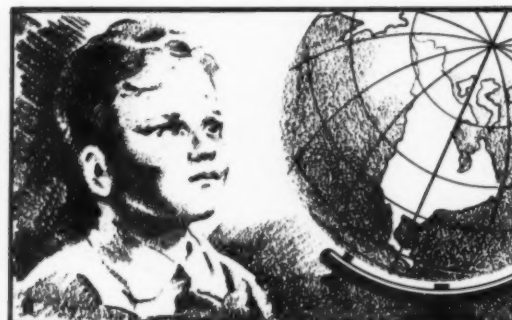
Wouldn't it have been a good idea for the hotel to have provided all of its guests with similar colorful maps, perhaps spread out under glass on the drawing room tables in each of its various suites, with a small announcement in the corner suggesting that before visiting the Fair, willy-nilly, the family gather around and plan a definite itinerary? Such a service would have created a lot of good feeling, we think, especially if the map was a work of art and the hotel presented it as a gift when the guests checked out. It might even have saved the hotel money in the form of stolen towels or bedclothes

if the gift map was handsome enough, for it would be a conscienceless guest indeed who would steal from a host who had treated him so royally.

Knowing that the average Fair visitor, while in New York, expected also to see some of the sights in the big city, the hotel might even have provided its guests with an additional guide-map to these as well. Naturally the kind of map we have in mind would cost money, it would be no cheap affair, but no large, well-run hotel would balk at such an expenditure in the name of better service, provided it could see a decent return on its money in the form of word-of-mouth advertising to the folks back home coming to New York for the Fair, a shopping tour, or a play-going expedition. A gift map would provide that.

You Start a Boy to Thinking . . .

Based on this appeal in direct mail copy Sun Life Assurance Co. of Canada has created a wide demand for its yearly map and calendar. The company regards its map as a "salesman on the wall" influencing people throughout the entire year and reminding them of its services.



ONLY last month we read an editorial in one of the graphic arts papers calling attention to the deplorable, poorly printed, and sloppy menus handed out in too many restaurants. The editorial indicated that the situation presented an opportunity for the creative printer to do his stuff. And so it does. It also presents an opportunity for the map lithographer to do his stuff. For example, we know of a restaurant in Washington which prides itself on its native American dishes. Whether you are from Maine, Louisiana, Oklahoma, Texas, Ohio, Washington or Missouri, the chef will prepare the dish indigenous to your state. What an opportunity here for a menu prepared as a map! No expense has been spared by the restaurant in creating sectional atmosphere, but the menus are colorless and unimaginative.

Another example comes to mind: in New York there's a busy Swiss restaurant which has so successfully created the atmosphere of its native Switzerland that once you step over the door you are transported like magic to a cozy little chalet nestling in the heart of the Swiss Alps. When the door opens and a diner steps in, you fully expect to see him unbuckle his snowshoes, blow his breath, and stomp and swing to restore the circulation to frost-bitten arms and legs. You look out the window and you expect to see some snow-capped mountain-peak off in the distance instead of a grey, sooty New York office building. And yet for all its atmosphere, when you pick up the

menu it's just like hundreds of others. A colorful pictorial map of Switzerland in the form of a menu would help sustain the illusion this restaurant has, with such pains and near-success, attempted to capture. There are hundreds of such restaurants in New York. Certainly they offer possibilities for lithographed maps. Taken individually the average restaurant may not offer a tremendously large market, but taken collectively over the course of the year the size of the market is attractive.

While we are on the subject of pictorial food maps, why wouldn't a good pictorial wine map of the United States be in order just now, especially in view of the fact that since there is war in Europe more domestic wines will be consumed? A map showing where wine grapes grow and where wine is made, how and where and in what quantities it is consumed, not only would make an interesting and beautiful promotion piece, but a valuable document as well. The California wine growers would be interested in the idea.

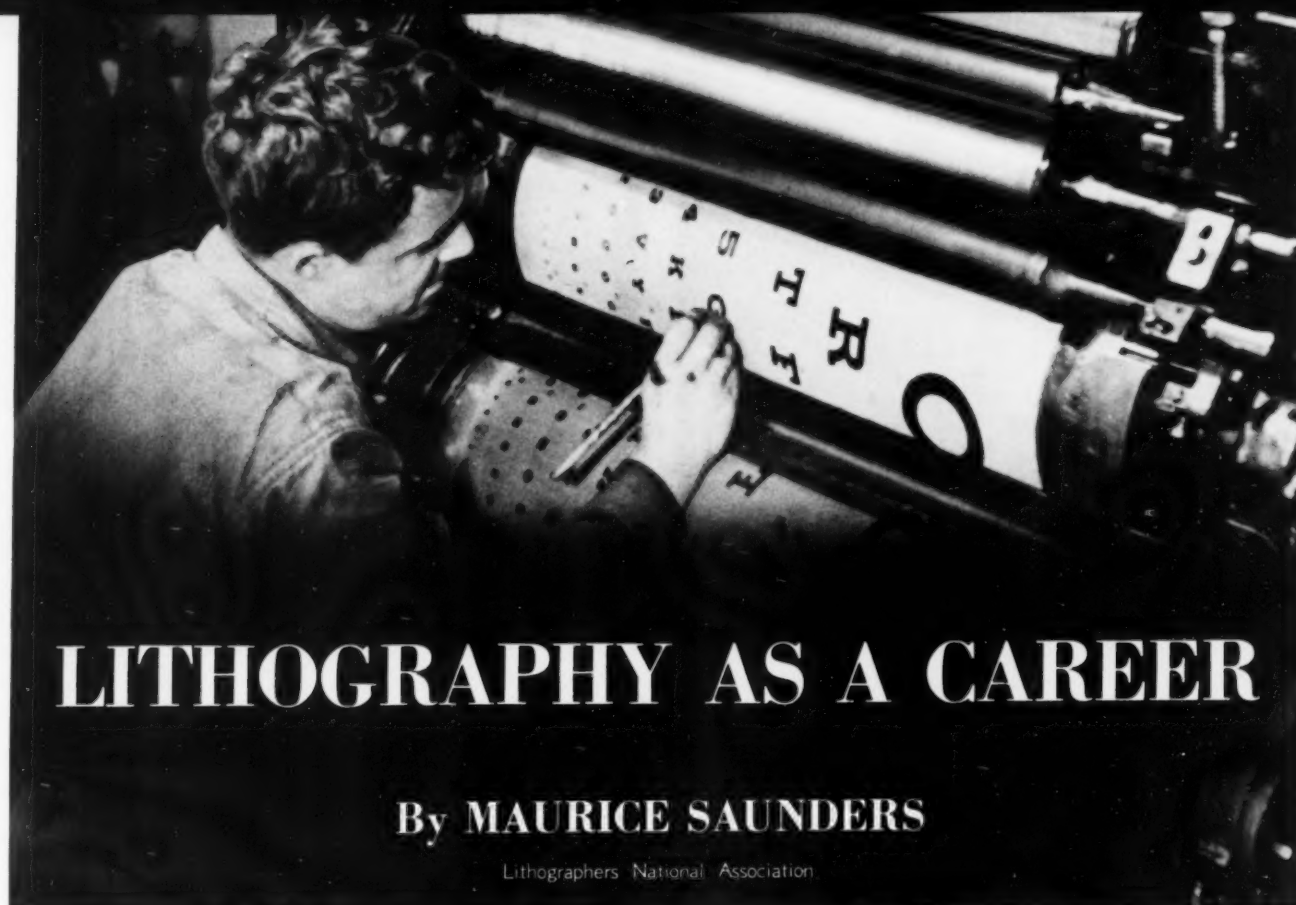
Recently in connection with a report to its stockholders, Procter & Gamble Co. got out a map showing the location of its plants and sources of its raw materials. There are hundreds of industries that might well copy this idea. Stockholders are able to obtain from such a map a vastly clearer conception of the company's activities than they could possibly derive from just a table of names and figures. Then, how about advertising picture maps made up into

decals for children, or even grown-ups, for that matter? This writer worked on such a map last spring in collaboration with Raymond Thayer for the Sweets Company of America. The client distributed this map, a corner of which is shown with this article, by means of its "Smilin' Jack" radio program. The distributor reports that in the two or three weeks of publicity given the map over the air, more than 30,000 were given out. The intention is to resume the same promotion program this winter. It is interesting to note that this map bears not one word of advertising copy except the name of the sponsor. The "Smilin' Jack" Flying Chart, as it is called, is a six-color job lithographed by American Offset Co., New York.

Another natural for maps which hasn't been exploited to its fullest is the educational field. We know of one school which is using blank outline maps of the particular country, continent or state the student is studying, together with a sheet of pictorial symbols printed in perforated-like stamps, each symbol standing for an agricultural product or an industrial product which must be pasted on that part of the map where it is farmed or manufactured. Geography students learn much faster, it is claimed, from these so-called economic or natural resource maps of a country.

Display advertising hasn't used the pictorial map to its fullest. There seems to be a real enough awareness of the possibilities of the

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LITHOGRAPHY AS A CAREER

By MAURICE SAUNDERS

Lithographers National Association

IN considering a career in the lithographic industry, let's define, first, what lithography is; then let's look into the industry itself and get a general understanding of what goes on behind the scenes; the procedure, the knowledge, and the technical requirements it involves; and then, finally, we can discuss the prospects it holds; the type of individual it needs, and the method of entry into the industry.

There are three basic graphic arts processes of which lithography is one. The other two are relief printing and intaglio (more commonly called gravure). Newspapers are an outstanding example of the relief method of printing, commonly called "letter press," where the type is a raised surface (i. e., in relief) that receives the ink and transfers its impression to paper by means of pressure. Intaglio printing, on the other hand, is the reverse of "letter press" printing, the lines or characters which are to be printed being cut into the surface of a metal plate. The rotogravure sections of our newspapers are all intaglio, as are engraved wedding invitations, etchings, etc.

Lithography stands between letter press and intaglio printing, in method, in that the printing plate surface is

*P*ERMISSION to reprint this article has been granted by The Red Barrel, monthly publication of The Coca-Cola Company. Notwithstanding, that to the majority of our readers it contains much with which they have long been familiar—such as the origin of lithography, the differences in the three major processes, and the technological developments in the industry—it nonetheless does contain much information helpful to the young person contemplating a career in the lithographic industry. That there are many such is evidenced by the letters we receive every day. Many lithographers also receive similar letters. It is felt, then, that this article, written in non-technical terms, will clear up some of the indecision and lack of information in the minds of those considering a lithographic career, and furnish a ready-made guide which lithographers can pass along to applicants for jobs and others who request a clear picture of the lithographic industry.—Ed.

neither raised nor recessed; indeed, it is often referred to as "planographic printing," because both the printing and the non-printing portions of the plate are in the same plane.

That such a plane surface is able to reproduce an impression seems paradoxical until one understands lithography's basic principles: "grease and water are mutually repellent," and that accordingly moisture on the same plane with the greasy ink holds the ink between the boundaries of what is to be printed.

The principles on which lithography is based were more or less accidentally discovered by Alois Senefelder, an obscure Bavarian actor, in the year 1796. The story goes that Senefelder, who was a composer of music and was interested in printing some of his own compositions, had at hand a freshly polished stone on which he wrote down a laundry list for his mother, using a greasy crayon. Later, when he tried to clean the stone, he found that the writing had been absorbed into the stone and could only be removed by use of chemicals. Being curious, he experimented with the stone and found that, when chemically treated and inked, impressions could be pulled from the stone. The principle which permitted this was that the peculiar char-



Photographer . . .

acter of limestone, common to that section of Bavaria, would absorb and hold grease and repel water. Senefelder's accidental discovery of lithography—a word of Greek derivation which means "writing on stone"—and his subsequent experiments established the general principles in use today.

Lithography has come a long way, however, since Senefelder's time. Much, probably the major part, of this progress has taken place within the last forty years. Tremendous impetus was given lithography when light metals—zinc and after that, aluminum, were substituted for stone. With these light and flexible metals it became possible for lithography to enlist the services of the rotary press, thus stepping up production to double that possible on flat-bed presses. These presses, developed in the 1890's proved an aid in effecting superior printing of colors.

The step from the rotary press to the "offset" press, or offset lithography, came into general use in the paper field about twenty-five years ago, though as far back as 1875 it was used to lithograph metal. There was no thought of adapting the offset method to paper until 1906, when more or less by accident, it was discovered that a fine impression could be taken from a rubber blanket. Lithography from stone, and also from zinc or aluminum plates, is "direct" printing—that is, the impression is taken direct from the

stone or plate to paper. In "offset" printing, however, when a press with three cylinders, is used, the design to be reproduced is first transferred from the plate cylinder to the rubber blanket cylinder, and then to paper, which contacts the impression cylinder.

The steps that a lithograph job goes through a modern offset plant are:

First, a layout of the job is made for photographing. All text matter, hand lettering, type-set material, and illustrations are arranged exactly as they are to appear in the finished job. This "copy" is then photographed, and by means of the camera, reduced or enlarged to any size desired. If the lithographed product is to have more than one color, a separate negative is required for each color, filters being used to select the color for each print. Negatives may be of three kinds—paper, film, or glass, depending on the quality desired in the finished job. While with the three primary colors, plus black, a great variety of effects may be obtained, additional colors are sometimes necessary to secure a highly exact reproduction. Shading and high-lighting is obtained by means of the halftone screen.

The next step is to print these negatives onto the metal, zinc or aluminum plates, which are thin enough to be fastened around the rotary press cylinders. To make this printing possible the metal plates are made sensitive to light, like photographic paper, by ap-



merchandiser . . .

plying a sensitive-to-light coating. This coating, when exposed, becomes insoluble in water in the light-struck portions. Following exposure the surface of the metal plate is coated with a greasy ink, then washed with water with the result that the parts of the coating which were unaffected by light, and are, therefore, still soluble in water, wash away. The insoluble parts, however, cling to the plate and of course, hold the ink that has been applied.

Prior to sensitizing, the surface of the metal plate is grained or mechanically roughened, so that (1) the image will cling to it, and (2) so that it will carry the necessary water when etched. The next step consists of covering the work with some sort of "resist," powdered resin is commonly used—then applying the etching solution, which reacts with the non-image parts of the plate to produce an insoluble-in-water metal salt.

The metal plate is then wrapped around the offset press cylinder. As it revolves on the cylinder, it is moistened slightly with acidulated water, then inked. In contact with the plate cylinder is a second cylinder on which is wrapped the rubber blanket which receives the impression from the plate and transfers or offsets it to the paper. The rubber blanket, being resilient, equalizes any irregularities there may be in the plate, and also makes possible the

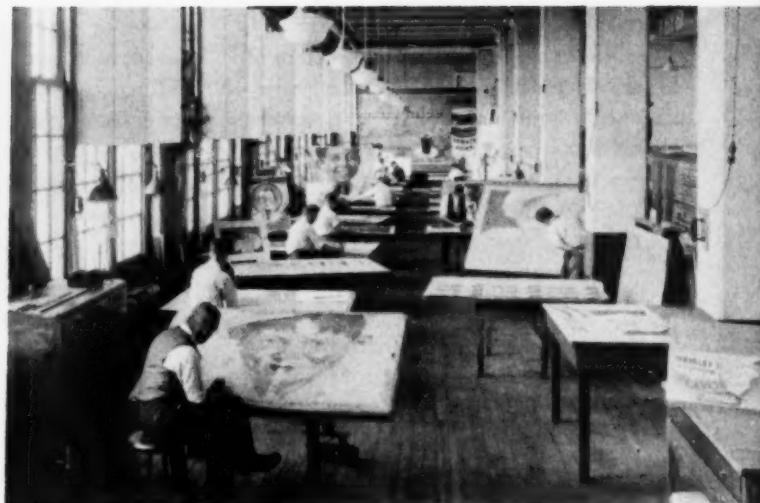


idea man . . .

printing of finely screened work on uncoated paper, since it allows the blanket to adapt itself to the small peaks and valleys of uncoated paper.

The development of the four-color press continues unabated. Introduced in 1931, these multi-color presses are actually composed of several presses in combination, successive units adding the successive colors. However, by far the largest volume of lithographic production is on presses printing only one or two colors.

THERE you have a general picture of what the lithographic process is, some idea of the chemistry and mechanics involved, and a brief review of the latest and most important technological developments. From it you may have formed the opinion that while lithography is not a new industry, it has only begun to realize its tremendous possibilities. And in that you would be correct. In the past thirty years the industry has made its most rapid progress. In that time it has established and maintained



artist . . .

a standard of workmanship and adaptability to changing trends in advertising methods which has been consistently satisfactory. Such a standard could not be reached, nor held, by accident. In back of it lies intelligent research and organization.

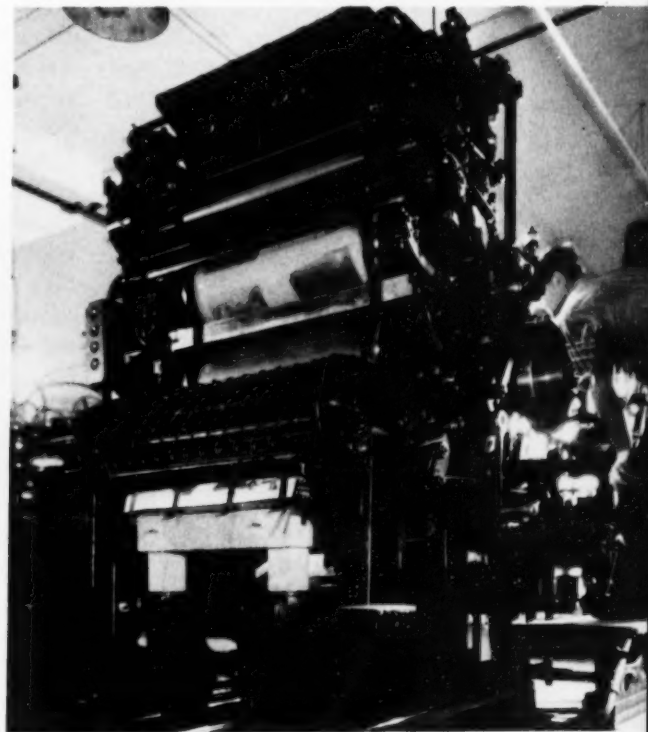
An example of this is the Lithographic Technical Foundation, a separate unit devoted to basic research and education in the lithographic industry. Most research of a technical nature is projected and supervised by the Department of Lithographic Re-

chemist . . .

. . . these are some of the careers the lithographic industry offers the young person. Careers are also open to the salesmen, the statistician, the designer, the accountant, the economist, the personnel administrator, the management specialist, the copywriter . . . a variety of careers in a fast growing field.



mechanic . . .



search at the University of Cincinnati, which houses the research laboratory of the Foundation. In addition to research work, the Foundation carries on educational work for the benefit of practical men in the industry, and for those being trained for executive responsibilities, at New York.

It is sufficient for the nonce that you realize in considering the lithographic industry for a career; that it is young, in spite of its years, and shows great promise, the more so since it has the support of research and educational institutions that are alert, progressive and vigorously enthusiastic.

At the present time lithography is being used to produce many kinds of advertising material.

And now, at long last, the question: what prospects does the lithographic industry offer for a career? The answer to that, you must know, is entirely relative. It can only be answered by you. It depends on you, the kind of person you are, and your conception of a career. The best we can do is help you find the answer.

For example, are you a creative thinker? Could you walk into your neighborhood drug or grocery store, look over the items on sale there,—cosmetics, toilet articles, drugs, canned goods, household staples, etc., and walk out with an idea, not necessarily a ready-made one, or one you discovered on the spur of the moment, but the germ of an idea that you could later develop into a merchandising plan that would move units off that dealer's shelves.

If you have that kind of a mind—and there are few people so blessed, it requires organized, concentrated, hard thinking—then you might consider a career in the lithographic industry. And a fairly bright one, at that.

For today the progressive lithographer is a merchandiser. There was a time when accounts were sold on friendship, or pull, or luck—but no longer. If you were an advertiser, you'd give your order for displays, or posters, or labels, or envelope stuffers, or car cards to the lithographer who could present you with a plan which would interpret your product

or service into greater public desirability, who could create new and appealing copy ideas for you, give you new reasons why your product is superior, or new headlines, new designs, new illustrations. That's the way lithography is sold today, and if you think you could sell it that way, you might consider a career as a salesman.

But perhaps you aren't the salesman sort. As L. Rohe Walter, advertising manager of the Flintkote Company, in his lectures on Selling to a class of lithograph salesmen last winter at the Technical Foundation in New York, said: "A good salesman, in addition to being a creative thinker, must have the curiosity of a cat, the tenacity of a bulldog, the determination of a taxicab driver, the diplomacy of a wayward husband, the patience of a mother, the friendliness of a child, the enthusiasm of a chorus girl, the simplicity of a jackass, the assurance of a college sophomore, and the persistence of a bill collector."

Maybe you are the artistic type, with a flair for design, arrangement, construction, precision, color. If you are, and experience a feeling of pride and pleasure in the results of your craftsmanship, there is a place in the lithographic industry for you. It needs skilled artists and craftsmen. Maybe you've thought about it and are wondering how to begin. Go to reputable art school first and become well-grounded in all the fundamentals of the graphic arts technique. But remember this: lithography is an industry, a process which produces advertising media for a busy commercial world. Quality and finesse and artistic verve are highly important, but one must never lose sight of the fact that it is a *business*. There's no room for temperament, as such, but lots of room and praise for the well-disciplined creative instinct.

Could you, for example, summon sufficient self-control and detachment, if you were given a drawing to copy, and were told you had only a very limited time to do it in, to stand up under the strain imposed by the pressure of fulfilling the promised delivery date, and at the same time force all of your nerve and skill to turn out a job that was equal to the best you

had in you. Members of the art department in a lithographic plant are required to do that many times.

Or suppose you were a lithographic pressman, operating an offset press at a speed, say of 4,000 or more impressions per hour, and you were given a job in the morning and told it must be off the press by noon, which allowed you no time for breakdowns, trouble with the paper, off-register, failure to match the inks, or any of the thousand and one other difficulties that could arise—would such a job, challenging, as it would, all of your mechanical skill and ingenuity, backed, of course, by the proper preliminary apprentice training, appeal to you? Then maybe you are a lithographic pressman in the embryo. That there is a crying need in the industry for trained offset pressmen is indicated in the statement made recently by the Labor and Industrial Relations Coordinator, of the Lithographers National Association, Mr. G. Haustein, in one of the graphic arts trade papers.

Said Mr. Haustein: "There is definitely a scarcity of competent craftsmen (in the lithographic industry), particularly so in the field of offset pressmen, dot etch artists, plate makers and strippers." To remedy this deficiency, Mr. Haustein advocated that all lithographers establish adequate training facilities for apprentices. To any young man who would like more information about where and how to prepare to become an offset pressman, we suggest he write Mr. Haustein, care of the Lithographers National Association, 295 Madison Avenue, New York. We might add, in passing, that offset press operation is responsible and well paid work and well worthy of the consideration of any young man with a mechanical bent.

SPACE does not permit giving in detail the duties of each of all the other craftsmen engaged in the production of lithography. There is the camera operator, one of the most important jobs in the entire process, who is responsible for determining the type of reproduction desired and photographing the original copy accordingly. It is up to him to determine the type

(Turn to page 63)

Mark-Ups

By Stanley White*

WHAT is a reasonable mark-up on paper, ink and outside work? The answer is, there is no reasonable mark-up. It all depends on individual circumstances. However, though we cannot say what is a reasonable mark-up, there is much to be said on how to arrive at one. Let us see how important an item it is in the total selling price of a job. From data taken from the U. S. Census of Manufactures, going back as far as 1899 figures show that in that year the cost of materials and outside purchases was about 35 per cent of the total selling price, and down through the years since then it has ranged between 30 per cent and 40 per cent.

Thus, the record backs up pretty well the statement often heard in the lithographic industry that material is about one-third of the total selling price. It is interesting to note also that in the U. T. A.'s "Ratios for Printing Management for the Year 1938," we find that the total of materials used on a job averaged around 34 per cent which goes to show that the one-third ratio of materials to total sales price holds true in the letterpress field as well as in the lithographic field.

Now just what is meant by "mark-up?" The dictionary defines it as "the amount added to the cost price in figuring a selling price to cover overhead and profit." That definition has

What is a reasonable mark-up on materials? How should profit be figured? Should there be a profit on materials? These and many another pertinent cost problem are discussed by Mr. White in this timely article. If you're in business to make a profit you'll want to read it and re-read it.

more in mind a business where merchandise in the form of finished products is purchased for one price and sold to customers at a higher price. In a manufacturing business, such as the lithographic, this definition might be changed to read somewhat as follows: "the addition of a percentage, or percentages, to a basic cost to recover all incidental costs which are allocable to the basic cost and, in addition, to include a fair profit."

The more common mark-ups which we find in the lithographic business are as follows: (a) Stock Storage and Handling. Perhaps we do not think of this offhand as a mark-up but it is just the same. Although it is not usually applied as a percentage of material cost, it is applied as a cost per unit of weight; (b) Packing, Shipping and Delivery. Here again this mark-up is usually applied as a cost per unit of weight rather than as a percentage of material cost; (c) Administrative and General Selling expense; and (d) Salesmen's Commissions. All of these mark-ups are what you might call cost mark-ups. Finally, there is the mark-up for profit.

The important thing in estimating on a job is not to forget any of these mark-ups because they are all important. Of all the mark-ups perhaps profit is the only one which can be thought of in terms of being "reasonable" or "unreasonable." All the others are "musts." They must be added at their face value. Every lithographer wants to make a profit. To do that it is necessary, first, to recover all the costs included in the various cost mark-ups, then it is time to add the profit mark-up.

Determination of a reasonable mark-up for an individual lithographer depends entirely on how much profit you want to get, and, of course, on how much profit you can get. If, say, you want at least a 6 per cent return on your investment in machinery and equipment, you will find that this 6 per cent interest on investment will equal from about 2 per cent to 4 per cent of sales. If, for example, the sales volume figure is one and three-fourths times the amount of your investment, then 6 per cent interest on investment will be only 3½ per cent on sales. Looking at it another way,

*Mr. White is cost engineer for the Lithographers National Association, New York. This article was originally prepared as a talk which was delivered at the National Association of Photo-Lithographers' Convention in September.

and still assuming that sales run about one and three-fourths times the amount of your investment, then a 10 per cent profit on your sales gives 17½ per cent return on your investment. So you can see how the determination of what is a reasonable profit comes down to a matter of how much you want and how much you can get. That is a matter of individual opinion. But once having determined the amount of profit in dollars and cents that we want to get, then comes the practical problem of determining what base we shall use for including the proper amount of profit on each job so that we will have somewhere near the annual profit in dollars and cents which we have decided to go after.

IN selecting the base for applying the profit mark-up percentage, shall we include the cost of materials along with the cost of manufacturing? There is a difference of opinion on this question. Some lithographers say that they are in business to keep their presses running and to turn out fine lithography, and that the cost of paper stock and other materials is incidental. They feel that their profit should be figured on the manufacturing cost alone and not on the material cost. As a matter of fact it doesn't make much difference whether or not you include materials with manufacturing cost as a base for applying the profit percentage, because the total profit will be about the same whichever way you handle it. For example, if materials amount to roughly one-third of sales, then a 10 per cent profit on sales would be equal to a 15 per cent profit on sales exclusive of materials.

There are many advantages in using manufacturing costs alone as a base for profit mark-up. One is that it nets you a uniform rate of profit on manufacturing cost regardless of the comparatively large fluctuations in material costs. In other words, manufacturing cost is a much more stable base to use and in using it you have a much better chance of attaining the desired volume of profit during the year; and furthermore, it insures an adequate return on your investment.

When I speak of comparatively

large fluctuations in material costs, I do not have in mind the fluctuations in the cost of any particular type and grade of material. What I mean, is that one job say of 10,000 sheets of a given size and number of colors might be produced on very expensive paper; and yet another job having the same amount of press work and the same size sheet might be produced on very cheap or even average cost stock. In these two examples, the manufacturing cost would be the same and yet, due to the variation in material costs, the total costs would vary and, consequently, the amount of profit would vary too. But although I have heard many arguments as to whether there should be a profit on materials or not, there is no real difference in the final results. Usually you will find that those who argue most strongly one way or the other have an idea that by dropping out material cost from the profit base you are giving up one-third of your profit. That of course is not so, as we have seen above, because although you may be decreasing your profit base by one-third you are at the same time increasing your profit percentage to compensate. In the illustration given before, we found that when material was one-third of sales we would get the same profit whether we applied 10 per cent to the total sales figure or whether we applied 15 per cent to the manufacturing cost alone.

If we decide to put a profit on materials, we then come to the question of how much this profit should be. In general, it should be the same percent of profit which you place on your manufacturing cost. However, in some cases, where the material cost is unusually high the percent profit on such expensive material is sometimes reduced. In speaking of profit on materials, we must remember that we usually understand that outside services purchased, are considered as part of the material cost. Should we place the full percentage of profit on the cost of outside purchases? Again, as a rule, the same percentage rate of profit is placed on outside services purchased. There is an exception to this if they are the type of services which are not usually sub-

let. In other words, work which is usually performed in the lithographer's own plant. For example, a lithographer whose plant is extremely busy may occasionally sub-let the press work to a trade shop or some other lithographer. Naturally the trade shop will want to recover his cost plus a profit too. That means that the cost of this press work will be higher than the lithographer could have done it for in his own plant. On the cost of such outside services purchased the profit percentage is quite often reduced.

We have considered the profit mark-up first since it is perhaps the most important mark-up. Now let us briefly consider the other mark-ups mentioned earlier. First, there is Stock Storage and Handling. It is usually applied as a cost per hundred weight, possibly around 75c per hundred weight. That of course does not mean that each job has to be weighed up after it is packed and ready for shipment. On the contrary, the Stock Storage and Handling cost rate per hundred weight is applied to the weight of the stock which goes through your press and this weight may be taken directly from your estimate sheets. The mark-up for Packing, Shipping and Delivery is handled in almost exactly the same way. The cost rate for this mark-up might be around 45c per hundred weight plus, of course, the actual cost of packing materials. Here again the weight of the paper stock as given on your estimate sheets is taken as a base.

Now we come to the mark-up for Administrative and General Selling Expense. By General Selling expense I mean the running expenses of the sales department such as rent, salaries, and so on, but not including salesmen's commissions. Administrative and General Selling Expense is applied to manufacturing cost alone and not to material cost. The reason for this is, as stated before, because manufacturing cost is a much more stable base than material cost, or a combination of manufacturing and material cost. Your administrative and selling expense can be estimated fairly closely for the coming year. You stand a much better chance of re-



A. Gómez R.

MODELO 93

MUSEO DE PATRIMONIO

Lithographed by Compañía Litográfica "La Enseñanza Objetiva", S. A.
Apartado Postal 7542 — México City, México.

covering your administrative and selling expense if you recover it on the more stable manufacturing cost base.

THE proper base to use in applying the mark-up for Salesmen's Commission is also the subject of many arguments and discussions. I think most generally the percentage for Salesmen's Commissions is applied to the total cost of the job, including materials and outside services purchased. In passing, it might be interesting to note that the U. T. A. Standard Cost Finding System recommends two methods of applying selling costs. When all inclusive hour costs are used, then selling cost is prorated to the various factory departments. That means that selling cost is recovered on manufacturing cost only. However, when exclusive hour cost rates are used, then selling cost is recovered as a percentage of the total cost of the job including labor, overhead and materials used.

When Salesmen's Commission mark-up is applied to the total cost of the job, as it most often is, then the percentage for commission applied to the material cost will usually be the same percentage as applied to the manufacturing cost. There are of course exceptions to this, particularly when very expensive materials are used, in which case the salesmen's commission rate may be reduced on the cost of materials. Similarly, some salesmen do not receive commission on the cost of outside purchases.

Of course the actual percentage amount of the salesmen's commission may vary depending upon the type of lithographed job he is selling. Many lithographers have a sliding scale of commissions for their salesmen, in which the Company's products are divided into several classifications, each one meriting a different salesmen's commission rate. I have said that usually the mark-up for salesmen's commission is applied on the cost of materials as well as the cost of manufacturing but this is not always true. Some have considered placing salesmen's commission on the manufacturing cost alone. Of course this does not mean that the salesmen would receive less commission. It means that

his commission rate would be increased (in the same manner as we discussed before with regard to increasing the profit rate), so that actually the salesmen would receive substantially the same amount of compensation. Of course the principal objection to placing salesmen's commission on manufacturing cost alone comes from the salesman himself. Most salesmen are accustomed to being paid their commission on the total cost of a job, as a rule, and it may be a hard task to sell the salesman on the idea that it is to his benefit to earn his commissions on the basis of manufacturing cost alone.

As a little example of such a benefit let us consider the following: suppose one salesman goes to his customer and sells him a job which includes furnishing all the paper stock and other materials. Another salesman goes to his customer next door to the first salesman's customer and sells an identical job as far as production is concerned, but in this case the customer furnished the paper. Obviously the total cost of these two jobs would differ by the amount of material cost, and the two salesmen—each having expended, presumably, the same amount of sales effort on their customers—would receive different amounts of commission for the same job. (Incidentally, we might have mentioned this same point before when we were discussing the proper base for applying the profit mark-up. That is, if we figure on applying our profit mark-up to the total cost of the job and then we find that some of our customers are supplying the paper themselves, then we will not be making as much profit in the year as we thought we were, or as much as we would have if we had applied a higher profit rate to manufacturing cost alone.) But after all, the amount and manner of paying Salesmen's Commission is a matter of proper management rather than a part of cost accounting procedure. No one can tell you the best way to compensate your salesmen. You want your salesmen to be happy and contented and to look out for your best interests. It is up to you and your sales manager to find out the best way to accomplish this with your

particular salesmen. It may be on the basis of straight salary, straight commission, or a combination of the two, or salary and bonus, or any one of the innumerable methods with which you are familiar.

Mark-up on materials is of course only part of the story. Mark-up on manufacturing cost so that you will recover all of your costs is also most important. And today we have an additional "mark-up" on materials and in fact on all costs, which we must consider very seriously. This "mark-up" is to cover the rising costs occasioned by the present war. No one can say how much your material prices will rise, nor how fast they will rise. Increases may come overnight. It is well to be safe by being very careful in extending price quotations to your customers for any considerable period into the future. Any increases in material costs which you have to pay should of course be added to your costs promptly. If you don't pass these increases on to your customers it means that your own profit is reduced accordingly. It is too early yet to predict just what effect the war will have on your material prices. We do know however, that our industry today is much better off than it was in 1914, insofar as sources of materials is concerned.

YOU are aware that some paper mills have already withdrawn their price lists. There has already been an increase in kraft and board prices. It has been estimated that approximately one-third of the wood pulp used in paper manufacture in this country comes from the Scandinavian countries. Of course this supply may be cut off, and unquestionably the price of this foreign material, even if it continues to be available, will increase considerably. It has also been estimated that we have on hand approximately two months supply of this imported wood pulp. It is of course entirely probable that domestic production of wood pulp can be increased to take the place of pulp which we have been importing; but there again the probability is that prices will rise.

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Ewing Galloway, N. Y.

"Wuxtree! Wuxtree! All the news that's fit to offset!"—*the familiar newsboy's cry will be streamlined in Hartford (Conn.) after the first of the year when the "Hartford Newsdaily" hits the streets. Or it could be.*

Hartford Daily Adopts Offset

AN EVENT which may prove to be of historic interest took place on December 1 when incorporation papers were filed for Newdailies, Inc., of Hartford, Conn., a new corporation with an authorized capital of \$100,000. This company has been formed to publish the *Hartford Newsdaily*, the first metropolitan daily newspaper to be produced entirely by offset lithography.

This new project is fathered by Bice Clemow, former editor of *Time* and *Editor & Publisher*. The work of organization has been going on for more than a year. Well versed in newspaper problems, Clemow's first step was to make a complete survey of the Hartford market from the point of view of possible circulation and advertising. Convinced that his plan was financially sound, Clemow then concentrated on

New step in the evolution of the press, says Business Week of news publishing venture which has attracted national attention

the technical aspects of the situation.

Clemow has very decided opinions on the modern newspaper. He has watched newspapers all over the country, faced with the competition of radio, newsreels, news and picture magazines, forced to suspend publication or merge with competing journals until in many cities the local newspaper is a virtual monopoly, expressing but one point of view and in some cases giving but meagre news coverage. He blames the waning authority of the press partly upon the heavy capital expenditure and operating costs

required to publish a first-class paper and even more upon the editorial policy which has come to be accepted as standard in the newspaper field.

The editorial policy of the *Hartford Newsdaily* will be a radical departure from that of the average newspaper today. In the first place, it will concentrate upon news. It will sedulously avoid the comic strip, the columnist, the crossword puzzles, prizes, "feature stories" and other non-news matter which has come to fill such a large part of most dailies. In the second place, the *Newsdaily* will concentrate on pic-

tures. A recent survey indicates that the metropolitan newspaper runs on the average only 1.34 pictures per page. *Newsdaily* will devote a full 50 per cent of its editorial space to news photographs and other illustrations. Finally, the *Newsdaily* will abandon the customary static newspaper style of reporting the news. It will use instead the newsmagazine approach to the news, selecting its news items on the basis of significance and interest and adding the background and color which Clemow believes should be a part of sound modern reporting.

In short, the *Newsdaily* will attempt to combine in a daily newspaper the reportorial method of such weekly newsmagazines as *Time* with the pictorial presentation of current events which has had such colossal success in *Life*, *Look*, *Pic* and other picture magazines. The news will be departmentalized under such headings as National Government, Sports, Education and Health. Great emphasis will be put upon a thorough local news coverage. New, convenient layout and typography will make the paper easier to read. In planning its format, *Newsdaily* has had the expert cooperation of Eleanor Treacy, former art editor of *Fortune*; Mary MacRae McLucas and Jerome Gibbs, typographers, and the Type Division of American Type Founders.

Another of Clemow's beliefs is that the radio and the newspaper should work together instead of in competition with each other. *Newsdaily* will therefore have a tie-up with a radio station and, with a format that can be readily used for facsimile, the paper will operate a facsimile transmitter in collaboration with the radio station as soon as facsimile transmission becomes commercially practical.

A newspaper adapted to his pattern would be practical, Clemow decided, only if a substantial reduction could be achieved both in original capital expenditure and in current production costs. A study of newspaper production methods revealed that through the use of offset lithography capital investment can be cut by 50 per cent and operating costs by about 25 per cent. Furthermore, only through lithography can the *Newsdaily* hope to

reproduce at a reasonable cost the quantity of pictures which it plans to use. These factors definitely decided the production problem in favor of offset.

An order was immediately placed with the Webendorfer Offset Division of American Type Founders for a web-fed Webendorfer offset newspaper press. This press is constructed to lithograph both sides of a 35-inch web simultaneously and is equipped with a cut-off knife and a serrated pin point newspaper folder. It will lithograph, trim, fold and deliver a 16-page tabloid newspaper at the rate of 15,000 copies an hour. The press is identical with that used by American Type Founders at the recent National Graphic Arts Exposition to lithograph the "ATF Offset News" except that it will be equipped with two printing units. On the delivery end, both printed webs are fed in together and are thus simultaneously collated, trimmed and folded. Both the impression and blanket cylinders are of solid steel construction. The inking mechanism is equipped with a large fountain and distributors, vibrating drums and form rollers to give the maximum coverage. Operated from the floor, the press does not require a pit, which in itself means a saving in the cost of installation, as well as greater ease of operation.

FOR THE production of offset plates, the paper will use one of the new

24" x 24" American Type Founders precision photo-lithographic cameras. Transparencies, where necessary, will be made by the Monsen-Vandercook method on a Vandercook proof press. Although some of the advertising and special make-ups may be done in paste-up, the body matter will be regularly set by Linotype. The paper hopes that developments in the field of automatic composing typewriters will ultimately make this kind of composition practical for newspaper work.

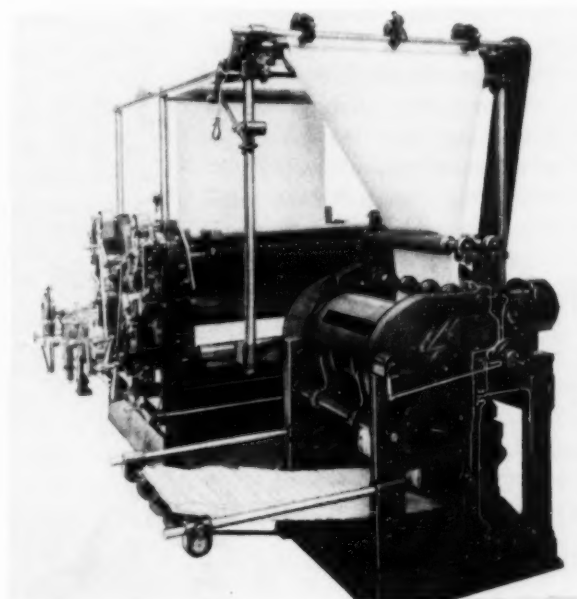
For paper, the *Newsdaily* expects to use a special high-grade, hard-finished offset newsprint which is now being developed by the International Paper Company. Several ink manufacturers are at work on a dense-black offset ink suitable for use on the Webendorfer press.

The present plan is to produce the *Newsdaily* in the form of a 16-page tabloid. Five columns will be run to the page, each twelve picas in width, with eight points between columns, without columnar rules. The paper will feel free, however, to change its format from day to day, particularly on the front page and in the picture section.

The paper will be "put to bed" in units of four pages, the last unit to include the front page and a Bulletin Summary. When the editorial matter has been set, transparencies will be pulled on the Vandercook proof press, full page size, and the photographic

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The Hartford *Newsdaily* will use a web-fed Webendorfer offset press constructed to lithograph both sides of a 35-inch web simultaneously. Equipped with a cut-off knife and a serrated pin point newspaper folder, the press is said to be capable of turning out 15,000 16-page tabloid newspapers an hour, trimmed and folded.



Rubber Relief Printing in Combination with Off- Set Offers New Advantages

By **FRED HACKER***

COMBINING offset lithography and rubber relief printing in the same job is not a new method. Examples of commercial printing were produced by combining offset lithography and the Jeane Berte Process some twelve years ago. Hand-cut relief rubber printing plates were then used to fill in the tint color areas while an offset plate was made for the halftone and fine line areas.

But this combination of processes had its limitations because of the lack of development of rubber molded plates at that time. However, experiments with molded plates were carried on by the progressive commercial printer, envelope printer, paper converter, and cellophane specialty printer, and because of their persistence the manufacturers of molding presses, mat materials, rubber gum, adhesives and plate mounting devices were forced to improve and perfect machinery, materials and methods. As a result, rubber plate printing has shown some remarkable advances and it is now possible for the printer, offset as well as typographic, to enjoy the advantages and economies of this process.

In the offset process, rubber relief plates are adaptable for imprint and price changes to avoid the necessity of making an entirely new offset plate for each change of a portion of the copy in the plate. In the long runs of many changes, say from three to six, or more, and where those changes are confined to the same area in the offset plate, economies can be effected by the use of this method. A small area

of the offset blanket and packing is cut away down to the cylinder to accommodate the relief rubber plate (made to the same thickness as the blanket and packing), which is secured to the cylinder by means of an adhesive prepared especially for the purpose. The corresponding area in the offset zinc plate is then made water repellent to attract the ink which, in turn, is transferred to the relief plate at the same time that the

offset plate transfers its image to the offset blanket. The rubber relief image in the imprint and the planographic image on the offset blanket are then transferred simultaneously to the paper or other material being printed. Subsequent imprint changes can be easily made. The rubber relief plate is easily removed and the rubber relief plates can be stored away for future runs of the same job, if desired. This method is particularly suitable for use on letterheads and invoices with address and telephone changes; in sales and counter check with department changes; in office forms with changes in departments and column heads; in advertising material with name plate, address and price changes; in book work with a change in the title page; in label printing with changes in contents; in greeting card printing to change the message; for "last minute" price, description or small copy changes, etc.

No deviations from the normal offset press operations are made. The en-

The rubber relief plate receives its supply of ink from the small rectangular black area on the offset plate. The relief plates can be readily and quickly changed. On the opposite page the illustration shows the application of rubber relief plates in imprinting and making changes in copy which ordinarily would mean making an entirely new offset plate.



*Mr. Hacker is manager of the New Products Division of American Type Founders, Elizabeth, N. J.



tire job is run as an offset job, the water fountain and inking mechanisms are not disturbed and the offset plate and blanket are in their normal operating positions.

A second method of using rubber relief plates on an offset press calls for the complete removal of offset blanket and packing, the press being converted into a rotary relief press, the blanket cylinder being used as the plate cylinder, the regular plate cylinder as an inking roller and the dampener mechanism being disconnected. The rubber relief plate of the proper thickness is mounted in position on the blanket cylinder with adhesive, same as in the previous method. The print is made direct from the rubber relief plate to the sheet as it passes between the impression and blanket cylinders. In place of mounting the rubber plate direct to the cylinder it can be mounted to a thin sheet of brass, zinc or aluminum and

held in position the same as the offset blanket. This permits of underlaying the relief plate if necessary.

This method is not recommended for the general run of commercial work or where ink distribution is of prime importance to the production of the job. In that case either a flat bed cylinder or special rotary rubber printing press should be employed. It has uses, however, especially in cases where a standing form is available from which a rubber matrix and relief plate can be produced more economically than a negative and offset plate.

Subway construction in Chicago has forced Magill-Weinsheimer Co., lithographic concern in that city, to remodel a three-story annex to its Wabash Avenue plant. Space formerly available for unloading trucks was requisitioned for the subway project. The remodeled structure houses Magill-Weinsheimer's calendar department.

Hartford Daily Adopts Offset (from page 29)

positives of illustrations will be inserted in gaps purposely left open. Stripping will be done on the type proofs. Opaquing will be eliminated.

The assembled flat, being in positive form, can be used to make deep-etched plates, eliminating several camera processes and insuring the highest quality of reproduction. Under normal production conditions, the entire operation, from the pulling of proofs to make-ready on the press, should not take more than 45 minutes. It is expected that on some of the simpler pages this time can be cut to 30 minutes.

The organization of the *Newsdaily* is now virtually completed. A plant, containing approximately 10,000 square feet of floor space, has been rented at 111 Park Street, Hartford. The editorial and business staff has in large measure been selected. On the business end will be Arthur G. Newmyer, formerly of the *Washington Times-Herald* of which his father is associate publisher. The news and editorial work will be divided among Jonathan Kilbourn, formerly with *Time*; Francis G. Smith, associated in the past with *Time* and the *Paris Herald*, and Clarence Elsworth Grant, well-known contributor to *Editor & Publisher* and other periodicals.

A number of prominent Hartford business men have consented to serve on the Board of Directors of the new company. The *Newsdaily* expects to be in actual production early in 1940. So significant is this new development in the field of newspaper publishing that it has attracted national attention. *Business Week*, in its issue of December 2, devoted more than a page to the story under the caption "Can Daily Paper Be Lithographed?" This article says, in part:

"True, somebody is always starting a newspaper; and somebody is forever folding one that failed. But the Hartford paper will be revolutionary—so different in fact that whether it booms or fizzles it may very well mark a step in the evolution of the daily press."

"O.K. —with corrections"

A monthly column on proofreading for the offset printer. How should it be: "affect" or "effect?" "Cooperation" or "co-operation?" These and a hundred other common proofreading problems will be discussed. Address your letters to the author in care of this magazine.

BY JOSEPH LASKY

IT stands to reason that anyone charged with the responsibility of proofreading a job—especially one that runs into a good deal of money—will exert every effort to proofread it as carefully as is humanly possible. Yet, in spite of that, errors are frequently made of so grave a nature that they cost a firm a good deal of money, not to mention embarrassment, to rectify. Proofreading errors have been the cause of the loss of valuable accounts and expensive lawsuits. Proofreading is based on certain fundamental principles. In this article we shall discuss and illustrate a few of these.

Proofreading and reading are two entirely different mental processes. When a person reads, the mind takes in entire words and groups of words. For instance, in reading the following line:

I hope the experiment proves successful the tendency is to form a mental picture of each word as if it were a unified symbol. The reason for this is that thousands of words with which we are familiar recur so frequently in our reading that we no longer think of them as separate letters, but rather recognize them as complete words.

Proofreading demands that the eye must see the word as a symbol composed of individual or separate letters. For example, the same line, as previously stated, would appear to the proofreader's eye as follows:

I hope the experiment proves successful.

The proofreader then reads the word experiment as e x p e r i m e n t . He sees each letter with the same ease and facility as the average reader sees the entire word. Let us now take the same word and spell it as below:

It is doubtful if the average hurried reader, when reading the entire sentence, would notice that the letter "i" has been omitted, because he would see the word as one complete symbol.

The proofreader, however, sees this word as separate or individual letters, thus:

e x p e r i m e n t
Since he mentally reads it
e x p e r i m e n t
the space left by the missing "i" strikes him with terrific visual force and he notices the omission instantly.

Another word, "success," will further illustrate this principle. This word is sometimes misspelled *sucess*. As the proofreader sees it, s u c c e s s , the omission of the second "c" is very conspicuous, because he is reading *letters*, not *words*.

The trained proofreader can read a word, spelling all the letters separately, faster than the average person reads the entire word as a unit. Anyone who aspires to read proof accurately can develop speed and the ability to detect errors if he will learn to divide a word into separate letters and visual-

ize his proofreading according to this fundamental principle.

Let us now take up another principle, the proofreading of names. The average person when proofreading a name, especially the more common names, never spells it. He will say, "Jones, Brown, Smith, Myers, Williams," etc. There are many types of work where an error in a name will cause a great deal of trouble and expense. Therefore the following method should be followed in proofreading names:

If the name is Brown, spell it B r o w n , because Brown is also spelled with an "e," as Browne.

If the name is Myers, spell it M y e r s , because Myers is also spelled Meyers.

There are hundreds of variations like Thompson, Thomson; Frederick, Fredrik, Frederic, Fredric, Friedrich; Hoch, Hock; Schwartz, Schwarz, Schwarcz; Grayson, Greyson; Mitchell, Mitchel; Adams, Addams; Friedman, Freedman; Allen, Allan, Alan, etc. If you want to achieve absolute accuracy in names, there is only one way to attain it—*spell out all proper names*.

Columns of figures are another cause of serious mistakes. Proofreading figures is dreary, monotonous labor, and those who perform this work like to get it over with as soon as possible. This is a fatal mistake. No matter how monotonous this type of proofreading is, it should be done with scrupulous and painstaking exactitude. Get into the mental attitude that the figures are of tremendous importance to the customer and that an error in a table might cause the rejection of the job. This attitude will stimulate the proofreader to do his best work.

Here is how tabular matter should be proofread: Do not attempt to compare the copy with the proof. This method is highly inaccurate, because the eyes traveling constantly between the copy and the proof become very fatigued and when the eyes are tired, a 9 can be taken for an 0, an 8 for a 3, a 1 for a 7, etc. See that someone reads the figures to you from the copy and that they are read distinctly. Do not permit the person who reads to you to slur the figures or to run one figure into another. Take as an example:

MODERN LITHOGRAPHY

If it is read to you as *two thousand and forty-two*, the phrase is too cumbersome. It should be read *twenty forty-two* for the sake of saving time. But here is the great danger. When the copyholder says quickly "twenty forty-two" it may sound to the proofreader like 2,402, and if by chance the digits have been set up this way the proofreader may not detect the error. The copyholder, in this case, should pause slightly between the *twenty* and the *forty-two* as

2,042 (twenty [pause] forty-two) then if the second digit should happen to be a "4," the proofreader will surely notice and correct it.

When reading tables where the digits are grouped in millions or billions try to read as tersely as possible without infringing on accuracy. In the following

342,673,844

do not read it "three hundred and forty-two million six hundred and seventy-three thousand eight hundred and forty-four." Say, instead, "three forty-two, six seventy-three, eight forty-four," making sure, of course, if a cipher occurs in the last of a group as

342,670,844

that the copyholder makes a slight pause between the cipher ("0") and the following ("8"), thus:

six seventy (pause) eight forty-four.

Accurate proofreading is the result of perfect coordination between hearing and seeing. This kind of coordination, together with intense concentration on the work at hand, will insure the maximum of careful, efficient proofreading. Another phase of proofreading will be discussed in the next issue.

Ritz Promotion Described

Outdoor Advertising, Inc., New York, is distributing a booklet illustrating the progress made in the marketing of Ritz Crackers, a product of National Biscuit Co. The story of how Ritz Crackers are promoted to the consumer through the medium of outdoor advertising is told, supported by statistics which show why outdoor advertising circulation reaches potential buyers of Ritz Crackers.

Tells Photo-Engravers Offset Industry Out-talks and Out-sells Them

Not tops in performance though, Louis Flader, A.P.E.A. commissioner, adds in convention address urging increased promotion by letterpress industry

BETTER promotion to the buyer of printing by the offset industry at large as a result of a more closely coordinated industry program, closely-knit trade association activity, and an all-embracing educational program were cited by Louis Flader, commissioner of the American Photo-Engravers Association, in an address before the recent convention of Photo-Engravers, as reasons for the inroads which lithography has made into the letterpress field in recent years. Mr. Flader's address under the heading, "Promoting the Use of Photo-Engraving and Letterpress Printing," appears in the current convention number of the *Photo-Engravers' Bulletin*.

While acknowledging that "competitive processes" had made inroads in the letterpress field, Mr. Flader told the photo-engravers that much of the talk heard on the subject was "imaginative and more or less in the nature of alibis." "There is some truth in these assertions," he said, "and there is also a great deal of fiction, and the sad part of it is that most of us have been unable to separate the wheat from the chaff."

He compared the present situation of letterpress printing with that of the railroads a few years ago, which, faced with competition from newer modes of travel, learned that the solution to their problems lay not in bemoaning their plight, but by offering better service at reduced rates and advised his listeners to take the analogy to heart.

"We are not outdone by rival proc-

esses in performance," Mr. Flader went on to say, "but we are out-talked and out-sold by them every day of our lives. I think I am safe in saying that we can match them and outdo them in performance, but we are nowhere as good as they are in giving publicity to our products and in merchandising them."

He called attention particularly to organized trade activity in the lithographing industry, both promotional and educational, commenting on the work of the Lithographers National Association, the National Association of Photo-Lithographers, the Lithographic Technical Foundation, the Young Lithographers Association, and the maintenance of various offset technical schools throughout the country, as examples of "better coordination and cooperation in the offset field than we find in our own." He also cited the activities of trade papers in the field, pointing out, however, that these "were generally filled with flamboyant statements to the effect that eventually offset lithography will be the only means of printing." (Somebody is being kidded here! Scarcely a month goes by that we don't have requests from some photo-engraver for copies of MODERN LITHOGRAPHY, particularly when there is an article on some phase of photo-mechanics—Ed.)

Mr. Flader talked at length of the promotion job for the offset industry accomplished by *Litho Media*, offering it as evidence for greater need by the photo-engraving industry to lend support to *More Business* to promote its

own interests. Speaking of the various lithographed samples in *Litbo Media* and the case histories given, Mr. Flader said: "We have always conceded that lithography had its own uses and by the same token we have felt that relief platemaking and letterpress printing had its specific markets which could not be invaded. In this book, however, we find a listing of specific uses that represent a definite invasion of our markets." Mr. Flader then enumerated some of the fields which *Litbo Media*, by relating case histories of the successful experiences of users of lithography, indirectly suggested that lithographers might profitably "invade." They include fine art reproductions, direct mail advertising, folders, sales presentations, booklets, catalogs, scholastic publications, blotters, book printing, broadcast merchandising, cook books, house magazines, packaging, transportation advertising, menus, package inserts and advertising agencies. "You can see from the foregoing," said Mr. Flader, "that while we are standing still and bemoaning our fate, offset lithographers are actively and intelligently going after our business."

In addition to the competition offered by lithography through invasion of markets formerly held by letterpress, Mr. Flader pointed to the strong competition offered by offset lithography in the matter of price. "This competition," he said, "is the most insidious and harmful and is the most generally based on misconception and deception. I will show you just one example and you can judge for yourselves."

Mr. Flader showed the photo-engravers a folder which sent out by an offset house containing the following captions: "We can print your maps, drafts and plans. Swell jobs without a single cut." Copy then went on to read, said Mr. Flader, "What no cuts? Yes, no cuts." From such a promotion piece, he pointed out, the advertiser is made to believe that by using the offset facilities offered by this particular concern he incurs no expense whatever for illustrations, notwithstanding that plates must be made for offset as well as for letterpress printing.

"Since the offset printer delivers

the finished printed product," said Mr. Flader, "it is a simple matter for his invoice to carry but one sum. This includes all the elements and supplies needed to produce the finished job. Composition, printing plates and many other supplies are not set out separately and the unsophisticated buyer is easily deluded into the belief that he is getting something for nothing. That sort of competition can be easily met by a frank statement of the facts and by a display of printed matter of high quality, such as we show in *More Business*, that will make work of this character unacceptable at any price once the difference is pointed out."

"What our competitors are doing," summed up Mr. Flader, "amounts to this—they are publicizing and advertising their particular process and we are doing very little to counteract their activities."

Elaborating on the effects which the lack of a coordinated publicity and promotion program on the part of the letterpress industry has on the buyer, Mr. Flader called attention to an advertisement which one of its members, Walker Engraving Corp., New York, ran in a recent issue of *U. S. Camera* magazine. The advertisement asked readers: (a) *What printing process do you think reproduces pictures best—letterpress, gravure or offset?* In reply to this, Mr. Flader said that 331 replies were received giving gravure 139 votes, letterpress 91, offset 67, and unanswered 34. A second question asked by the advertisement was: (b) *What general photographic magazine, not including U. S. Camera, in your estimation does the best job of reproducing photographs?* Twenty magazines, Mr. Flader said, were mentioned in the returns and significant part was that while answers to the first question, (a), indicated a sizeable preference for gravure over letterpress and offset, the replies to the second question, (b), indicated a preference for magazines which are strictly letterpress. "Here we have a perfect demonstration of 139 persons favoring gravure over letterpress in answer to the first question," said Mr. Flader, "because they didn't know one process from the other and definitely selected letterpress magazines

by an overwhelming majority in expressing their preference in excellency in reproduction."

"In other words," said Mr. Flader, "the respondents were unable to distinguish the results obtained by one process from that obtained by another simply because they are ignorant of what constitutes each process. When dealing with the question of quality only, their preference for letter press was overwhelming. Does not this establish the necessity of publicizing photo-engraving and letterpress printing?"

OTHER speakers at the convention who offered suggestions for meeting the competition to letterpress offered by other processes, and whose talks are also included in the current number of the *Photo-Engravers Bulletin*, were Everett R. Eaton, Magazine Photo-Engraving Corp., Stamford, Conn., and H. W. Haydock, Royal Electrotyping Co., Philadelphia. Mr. Eaton urged the photo-engravers to encourage their customers to demand an exact reproduction from the original. "You may have a hard job doing this yourself," he said, "but the competition using the other processes is going to find it a whole lot harder, if not completely impossible, to approach the exactness which you will be able to obtain." Mr. Haydock, commenting on a news story which appeared in the October first issue of the *New York Herald Tribune*, reporting the closing session of the convention of the National Association of Photo-Lithographers in New York in September, said he was impressed with the ambitious ideas with which "our so-called competitors are pervaded as to the possibilities of the offset method of printing. It is not enough," he told the photo-engravers, "for you and me and the thousands of others engaged in the letterpress field to say to ourselves that ours is the best method of transferring ink to paper—that right will prevail and some of the heretic buyers who left us for something less attractive will come back."

Among the other speakers heard by photo-engravers were W. J. Wilkin-
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IN AND ABOUT THE TRADE

Wood to Sweeney Litho

M. Rusling Wood, founder and president of the lithographic house of Rusling Wood, Inc., New York, now being liquidated, has joined the sales staff of Sweeney Lithograph Co., Belleville, N. J.

Buys Offset Platemakers, Inc.

Newman Rudolph Co., Chicago litho concern, has purchased the business of Offset Platemakers, Inc., of that city. Business of the latter concern is now being conducted from Newman Rudolph's offices, 844 West Jackson Blvd.

Form Trade Concern

Borden Photo - Graphic Arts, Houston, Texas, is a new trade plant established in that city for handling color work. The concern is equipped with a new 5" x 7" Devin Camera, a new Lanston Monotype Overhead Camera, and complete platemaking equipment. The company's dark rooms are air conditioned and temperature controlled throughout.

To Promote Domestic Travel

The decline in foreign travel and consequent increase in domestic travel is expected to be the theme for 1940 railroad advertising, according to a talk given recently by E. W. Siddall, chairman of the Transcontinental Passenger Association. Particular attention, he said, would be paid to promotion of travel to Mexico. He pointed out that the railroads have several new merchandising ideas under consideration at the present time which, if put into effect, will increase their advertising expenditures.

Cites New England Trend

New England business conditions have reached a level unequalled since 1927, according to a news report in a recent issue of *Advertising Age*. At the same time, the article added,

advertisers have not yet taken full advantage of the New England area's increased market potentialities. Commenting on the improved business conditions, Merle D. Penney, sales promotion manager of Forbes Lith-



MERLE PENNEY

... better than in a decade

graph Co., Boston, declared that his company's lithographed display business is better than it has been in a decade.

Plan Christmas Party

The annual Christmas party of the New York Photo-Lithographers Association will be held at the Hotel New Yorker, New York, Wednesday evening, December 20th. Members of the association and their friends are invited. Arrangements for the party are being handled by a committee composed of L. B. Rosenstadt, Ardlee Service; Victor Friedman, Crafton Graphic Co.; J. B. Smith, Jr., Photo Reproduction Corp.; A. J. Fay, National Process Co.; Sam Grossman, Laurel Process Co.; Walter McBerseford, Gray Photo-Offset Corp.; Samuel Denburg, Barton Business Service; E. B. Martens, Boro Offset Co.; and Joe Passantino, Passantino Printing Co.

Young Lithos Elect Rode

Alfred B. Rode, Jr., Rode and Brand, New York, has been elected president of the Young Lithographers Association, succeeding Stuart Powers who has resigned from Ketterlinus Lithographic Mfg. Co. to go with *Time*. George Schlegel, III, Schlegel Lithograph Co., New York, was elected to the vice presidency.

Litho Club Reelects Schaefer

Election of officers, discussion of Ph control and plans for a Christmas party were features of the meeting of the New York Litho Club, held at the Building Trades Club, New York, last month. F. R. McCrumb, chemical director of W. A. Taylor Co., Baltimore, was the principal speaker. He discussed the superiority of the colormetric over the electrometric method of Ph control. Following the talk by Mr. McCrumb, the nominating committee for 1940 elected the following officers: president, John Schaefer, Oberly & Newell Lithographing Co.; vice president, Alfred Rossotti, Rossotti Lithographing Co.; secretary, William E. Carey, Sweeney Lithographing Co.; treasurer, John F. McGuire, Offset Engravers Associates, Inc. The Christmas party will be held December 16th.

Lay Convention Plans

Plans are being formulated for the 1940 convention program of the Lithographers' National Association convention which will be held at the Hotel Del Monte, Del Monte, Calif., June 4 to 7. The last L.N.A. convention to be held in Del Monte was in 1924. Since then the annual meetings have all been in the east.

Reappointed to Advisory Counsel

Harry L. Gage, vice-president, Mergenthaler Linotype Co., Brooklyn, has been re-appointed a member of the Advisory Council of Pratt Institute.



The Traung Twins, Charles and Louis, heads of Stecher-Traung Lithograph Corp., of San Francisco and Rochester, N. Y., will mark their 74th birthdays after the first of the year. However, since the Traung brothers make their home on the West Coast, official celebration of their 148 years will be changed to coincide with the annual convention of the Lithographers National Association, which meets at Del Monte, Calif., in June.

H. Blacker Expands Plant

H. Blacker Printing Inks, Inc., Cincinnati, has recently increased its plant and office facilities by taking over a floor in the building adjoining its plant at 302-308 Lock St. New offices have been equipped in the added space and additional plant equipment installed. Present total floor space is two-and-one-half times previous footage, according to Harold Blacker, president of the company. The firm is now five years old, having been started in 1934.

Sees More Business Ahead

Frederick B. Heitkamp, vice-president, American Type Founders Sales Corp., Elizabeth, N. J., addressed a joint meeting of the St. Paul Club of Printing House Craftsmen, the Minneapolis Club of Printing House Craftsmen, the Graphic Arts Association of St. Paul and the Minneapolis Printers' Association at the Midway Club, St. Paul, last month. Mr. Heitkamp's subject was "The Business Outlook for Printing in 1940." He pointed out that while war conditions abroad have adversely affected travel advertising, the promotion of foreign

wines and liquors and have reduced the volume of export sales literature in preparation, these losses in business have been more than compensated by increased business activity in the domestic field.

The outlook for business in the next few months is definitely better, he said, and urged printers and lithographers to look for new business when it is on the rise.

Agfa Ansco Merger Proposed

As a result of meetings of the board of directors of General Aniline and Film Corp. and Agfa Ansco Corp., the latter, a subsidiary of General Aniline, a merger of Agfa Ansco into General Aniline will be recommended to meetings of stockholders of the two corporations the last of this month. Agfa Ansco Corp., upon completion of the contemplated merger, will continue under the same management as before and will be operated as the Agfa Ansco Division of General Aniline and Film Corp., it is announced. Also, following completion of the proposed merger, the board of directors of General Aniline will be increased to include four new members, now directors

of Agfa Ansco, among whom will be Ernst Schwarz, president of Agfa Ansco, and W. E. Pickhardt, chairman of the board.

Rusling Wood Liquidates

At a meeting last month of the creditors of Rusling Wood, Inc., New York lithographing concern, which recently went out of business, a committee was appointed to liquidate the business in a manner most favorable to creditors' interests. It was agreed that claims totaling in excess of \$300,000 held by Mr. Rusling Wood would be subordinated to the claims of general creditors, provided liquidation proceeded under the control of the creditors committee. The creditors' committee announced that any independent action which would force Rusling Wood, Inc., into a hasty liquidation would not be to the creditors' best interests, since the claims of Mr. Wood, which exceed those of trade creditors, would then participate in any distribution.

Enters New Color Field

Stecher-Traung Lithograph Co., with plants in Rochester, N. Y. and San Francisco, and with sales offices in a score of leading cities, announces its entry into a new field of color lithography, the production of folders and broadsides employing full color values. The direct-mail pieces which Stecher-Traung will produce have been given the trade name of "Sailers." A new department has been established at Stecher-Traung to concentrate on the creation and production of this new type of sales promotion material.

Chicago Lithos Hear Dickinson

Clarence W. Dickinson, of R. Hoe & Co., New York, addressed the Lithographers Club of Chicago last month. His subject was "Recent Developments in Large Offset Presses." The Chicago club will hold its annual Ladies Night Jan. 13, 1940.

Renews Lease

Blackwell-Wielandy Co., lithographers and printers, St. Louis, has renewed its lease on two buildings at 16th and Locust Sts., comprising 240,000 square feet.



COMPLETE COVERAGE

WHATEVER the negative requirement, an Eastman material—film, plate, paper—closely fits the job. And the processing is ably taken care of by Eastman packaged chemicals. A well-assorted stock gives full play to your cameraman's skill and experience. Urge him to follow the Eastman demonstrator's practical suggestions. Order Eastman materials and supplies from your Graphic Arts dealer.

EASTMAN KODAK COMPANY Graphic Arts Dept.
Rochester, N. Y.



Would you drive to the Airport in a horse and buggy?

HARDLY. When you fly in a super de-luxe airliner you do so to save time and all your preparations, your arrival at the airport and your departure after you reach your destination, are in keeping with that idea.

Even the thought of using a horse and buggy is plain foolish.

Yet isn't it just as foolish or more to expect to produce a beautiful lithographed job with troublesome and *inefficient* equipment? If, for example, you are having trouble with your distribution and intermediate rollers by all means get hep to the practice now followed by most leading lithographers of using SMOOTH

LEATHER DISTRIBUTION and INTERMEDIATE ROLLERS made by ROBERTS & PORTER.

SMOOTH LEATHER DISTRIBUTION and INTERMEDIATE ROLLERS will help lower your production costs by increasing efficiency; they will materially reduce your maintenance costs (the average life of a ROBERTS & PORTER LEATHER ROLLER is better than ten years), and last, but by no means least, their use will raise your operating standards to a level with those of the most modern lithographic plant. Join the leaders! Use ROBERTS & PORTER SMOOTH LEATHER DISTRIBUTION and INTERMEDIATE ROLLERS!

ROBERTS & PORTER, Inc.

402 SOUTH MARKET ST.
CHICAGO

Phone: WAbash 6935

100 LAFAYETTE ST.
NEW YORK

Phone: CAnal 6-1646



M FLEMING—

"Well, I could have had another order, too, but that new buyer got under my skin, and, boy, did I tell him where to get off!"

Hold Book Exhibit

American Institute of Graphic Arts is holding an exhibition of "Techniques of Book Illustration" at the Architectural League, New York, under the direction of Herbert Bayer, a former associate of the Bauhaus in Germany. The assembled material shows the progressive stages through which an illustration passes from the artist's preliminary sketch to the work as it appears in the finished book. There are three groups in the exhibition, one showing etchings, steel engravings, wood cuts, lithographs and other techniques in which plates are made entirely by the artist. The second group demonstrates book illustration reproduced photo-mechanically from artist's originals, the processes employed being offset lithography, photogelatin and photo-gravure. The third group shows plates in the preparation of which both the artist and the photo-mechanical platemakers are concerned. Among the artists represented are John Sloan, Reginald Marsh, Rockwell Kent, Grant Wood, Peggy Bacon, Edward A. Wilson, George Salter, Valenti Angelo, Richard Floethe, W. A. Dwiggins, Lynd Ward, Vladimir Bobri and Hans Alexander Mueller.

New Dot-Etch Course

The Lithographic Technical Foundation, New York, in cooperation with the New York Trade School, announces a new course in dot-etching to be

started as soon as six additional applications are received. There are three classes in dot-etching being given at the present time and this will make the fourth. Proofs for members of the dot-etching classes are now being pulled on the school proofing machine by Julian Isenreich.

To Mark 80th Year in 1940

Edward Keogh Printing Co., Chicago, is laying plans for observance of the concern's 80th anniversary in 1940. Founded in 1860, the company, which specializes in railroad tariff printing, has been operated continuously by three generations of the founder's family. Gordon Keogh, a grandson of the founder, is now president. Letterpress was used for three quarters of a century, but five years ago, after carefully weighing the advantages of lithography for tariff work, a Harris offset press was installed. Since then four additional Harris 38 x 50 presses have been added, and the battery of typewriters for producing copy increased from five to twenty-five. Recently production was expanded to handle other types of lithographed work as well. Speed in plate making is cited by James J. Sullivan, vice president and general superintendent, as an advantage of the litho process, which enables the concern to handle jobs on the short notice demanded by railroads for tariff work. In 1924 the company

erected a ten-story building at 723 West Van Buren St., where it occupies two floors.

New Photography Course

The Lithographic Technical Foundation, New York, announces a new course to be known as the "Science of Photography as Applied to Lithography," beginning soon after the first of the year. The Foundation, feeling that in no other department in lithographic plant is the need for technical knowledge greater than in the photography department, offers the course so that litho photographers may keep abreast of the current research and development in the photographic field. All photographers interested in the new course are requested to get in touch with the Lithographic Technical Foundation as soon as possible.

Installs Three New Presses

E. Raymond Wright, Inc., Chicago, has increased its offset press equipment from one press to four, three new Harris 17 x 22 presses having been installed since September. A Lanston 24-inch R O P camera and a vertical plate coater were also installed recently. Additional facilities are being planned, according to E. Raymond Wright, president. The company marked its 8th year in the industry last month.

Duenewald Offers Award

Duenewald Printing Corp., offset lithographers and printers, New York, announces the establishment of an artist's award to be given to further recognition of illustrators of juvenile books. A prize of \$250 will be given to the artist who produces the best set of illustrations for a book printed by the firm and published between December, 1939, and November, 1940.

McDonald to Use Offset

McDonald Ledger & Loose Leaf Co., Chicago, has shifted to offset for production of its line of commercial books and forms, it was announced last month. A new Webendorfer 17 x 22 press has been installed and will handle about 70 per cent of the work formerly done by letterpress, according to A. Burman, superintendent.

Keeping in Touch

MERRY CHRISTMAS! Up to the time we went to press, Christmas was scheduled to be observed on the same day all over the country, regardless of what happened to Thanksgiving. So we feel fairly safe in extending to all readers of "Keeping in Touch" our very best Christmas wishes, effective on the twenty-fifth of December. May Santa fill your stockings with all the nice things good lithographers deserve!

It's difficult to tell whether American women are growing more shapely, or just more susceptible to the honeyed words of the new "streamline" corset promoters.



COLOR SLEUTHS — From time to time, we have reported in this column on various unusual subjects which our color men have been asked to match in printing inks. Among these were freshly lipsticked lips, frozen peas, and human blood. Not long ago, our New York engineering department had another difficult subject to contend with—not as exciting as the fresh red lips, perhaps, nor as extraordinary as the blood samples. But it was equally hard to match. One of our customers wanted to reproduce on paper the exact color and effect of a terra cotta metal finish for a new line of vending machines. The job was made



more complicated by the fact that the metal finish was one that produced a high gloss surface.

Our matchers said they'd give it a try, however, and soon a sizeable section of the vending machine was delivered to them, complete with finish. By the next morning, our customer had a gloss ink from IPI that matched the metal finish "on the nose." His client, the advertising manager of the vending machine company, was so happy about the final result that he wrote IPI a letter expressing pleased surprise at such a close match. Moral: Let IPI help you please your customers. P. S. Please don't give us as tough a match as that one every day, though.

VIVA! The Graphic Arts are getting real recognition on postage stamps this year. We had the new Stephen Daye stamps this fall, sold for the first time at the Graphic Arts Exposition. And now the Mexican government, not to be outdone, has issued a handsome series of stamps which honor Juan Pablos, the number one printer in the Western World. One of these stamps shows the site of the original Pablos press, which was set up in Mexico City in 1539—81 years before the Pilgrims landed. Stephen Daye and Juan Pablos had to use pretty crude inks—they smeared, caked, offset, stayed wet and generally acted up. But printers and lithographers can use inks that make it easier to produce fine results—inks like Lithox for lithographing on paper or metal with sharper, more brilliant colors. Are you taking advantage of the latest developments of printing ink research? Ask your IPI salesman to tell you about the results obtainable with these new inks. "It pays to keep in touch with IPI."



LITHOGRAPHIC PRODUCTS DEPARTMENT
INTERNATIONAL PRINTING INK DIVISION OF INTERCHEMICAL CORPORATION
DIV. M. L. C., 75 VARICK STREET, NEW YORK, N. Y.



"I've spent a lot of time looking for a stock that's midway between offset enamel and regular offset—now I've found it in HALFTONE OFFSET.

"It's my choice for doing a real job—clear detail, solids that are strong and free from any mottling or muddy effects. It's easy to handle on the presses, too!"



In dull or gloss.
Write for Samples.

Save Money by Shipping via
Miami Valley Shippers'
Association

Makers of Quality Offset, Lithograph
and Book Papers

THE CHILlicOTHE PAPER COMPANY

Executive Offices and Mills: CHILlicOTHE, O.

Pacific Coast Office:
1003 N. Main Street, Los Angeles, Calif.

Chillicothé
A BUY-WORD FOR HIGH-GRADE PAPERS

MODERN LITHOGRAPHY



First poster of a series of three in the new Outdoor Advertising Industry Campaign, featuring the industry theme, "To Make a Long Story Short . . . Outdoor Advertising," which appeared Dec. 1 throughout the country. Posters are being made available through the cooperation of McCandlish Lithograph Corp., Philadelphia, and West Virginia Pulp and Paper Co., New York.

Offers Color Matching Course

A course in Color Matching, which started Dec. 5 and will run for twelve sessions, is being offered by the Lithographic Technical Foundation, New York, in cooperation with the N. Y. Trade School. Fred DeFliese is in charge of the course. Classes start at 7:30 p.m. Another class will be started as soon as enough apply. Tuition is \$10.00 for the twelve sessions.

Submits Winning Design

A design submitted by E. P. Curran, of Con. P. Curran Printing Co., St. Louis, was selected by the Advertising Club of St. Louis for its new letterhead. Clyde Murphy of Blackwell-Wielandy Co., and L. B. Case, George D. Barnard Stationery Co., received honorable mention for their suggestions.

Teach Magazine Editing

The third annual course in house magazine editing of the House Magazine Institute of America got under way Dec. 6 at the Institute's new headquarters, 535 Fifth Ave., New York, under the direction of Robert Newcomb. The course will last ten weeks.

Demonstrates New Press

Colorgraphic Offset Co., New York, demonstrated its new four-color offset press for a number of guests last month. L. J. Brodney, president, claims the new four-color press recently printed 150,000 four-color book jackets in thirteen hours, including

makeready, establishing what he claims to be a record.

Swift Buys Dow Jones Bldg.

John S. Swift Co., photo-offset printers, with headquarters in St. Louis, has acquired the property at

453-57 West 30th St., New York, formerly owned by Dow-Jones Company and used for the production of *The Wall St. Journal*. The building comprises 40,000 square feet of floor space and is air-conditioned throughout. It will replace the firm's present quarters at 230 W. 17th St., New York. John S. Swift Co. was organized in 1915 at St. Louis and now maintains four plants in New York, Chicago, St. Louis and Cincinnati. Officers of the company are: John S. Swift, president; Leonard T. Recker, executive vice-president; Gene S. Recker, vice-president and Hampden M. Swift, treasurer.

Installs New Lanston Camera

Edwards & Deutsch Lithographing Co., Chicago, has installed a new Lanston overhead motor-focusing color precision camera. The machine is the second of its type to be installed in Chicago.

New New York home of John S. Swift Co.



The modern method
that is your guarantee of ----
perfect dampening control



Now Gives You **DAMPABASE**

A seamless undercovering for offset dampening rollers, which gives better water control—based on the idea of uniform pressure on entire "build-up" to give the proper backing to surface covering of rollers. DAMPABASE acts as a perfect cushion and reservoir for base of dampening rollers. Seamless and uniform—DAMPABASE assures ease and speed in recovering. Try DAMPABASE with your next order of AQUATEX.

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SAM'L BINGHAM'S SON MFG. CO.,
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THE CALIFORNIA INK CO., Inc.,
San Francisco, Calif., and All Branches
CANADIAN FINE COLOR CO., Ltd., Toronto, Canada
THE FUCHS & LANG MFG. CO.,
Chicago, Illinois, New York City, and All Branches
A. GILBY & SONS, Ltd., London, England
McKINLEY LITHO SUPPLY CO., Inc., Cincinnati, Ohio
GUSTAVO E. MUSTELIER, Havana, Cuba, Puerto Rico
PRINTING PRESS PARTS & SUPPLIES, Inc., Boston, Mass.
ROBERTS & PORTER, Inc., Chicago, Illinois, and New York City
SINCLAIR & VALENTINE CO.,
New York City and All Branches

GODFREY ROLLER COMPANY

(SOLE MANUFACTURING AGENTS)



WILLIAM P. SQUIBB, PRESIDENT

211-17 N. CAMAC ST.
PHILADELPHIA, PA.

Roller makers for 75 years. Lithographic — composition — newspaper — varnish — lacquering — every kind of good roller required for good printing and lithographing.

THE HIGH QUALITY OF
AIR SPUN JIFFY
DEVELOPING INK
CAN'T BE BETTER'D
SO WE IMPROVED THE
CONTAINER IT COMES IN

Now

The New
Air Spun

Jiffy is packed in
2-Color Lithographed Cans
that fit the hand

EASY POUR ONE QUART CANS

gallon orders

are filled with 4 one quart cans packed in a
neat master carton for quick delivery via Parcel
Post or Express.

(See Illustration)

Price List

1-Gallon
of 4 qts. \$8.00

1/2 Gallon
of 2 qts. 4.25

1/4 gallon 2.25

F.O.B. Dealer

pH, value
stamped on
label of
all products



Litho Chemical & Supply Co.

63 PARK ROW

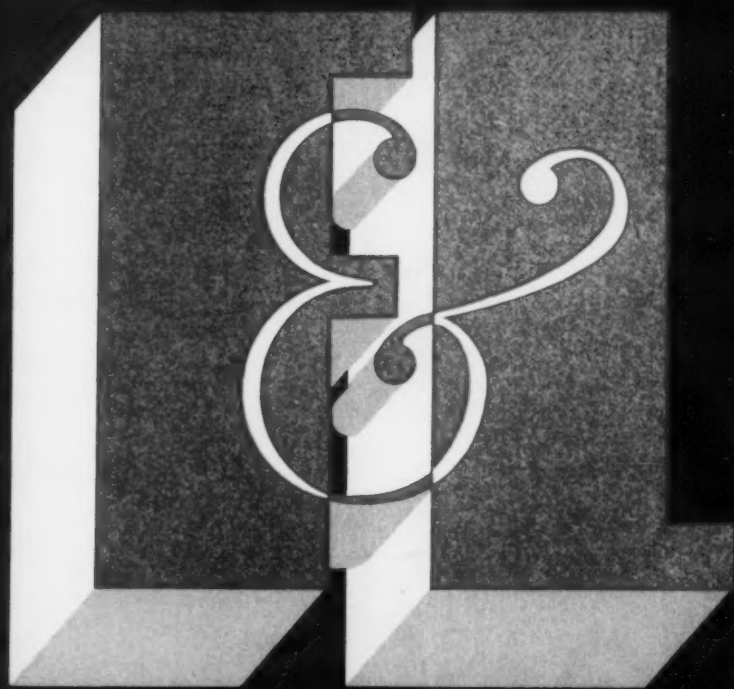
NEW YORK, N. Y.

DEALERS

Pacific Coast: California Ink Co., Inc. Canada: Canada Printing Ink Co., Ltd.
Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp.
Boston Philadelphia Chicago New York Cleveland
Cincinnati St. Louis Fort Worth San Francisco Los Angeles

Noël

F R O M



THE FUCHS & LANG MFG. COMPANY

(ESTABLISHED 1870)

DIVISION · GENERAL PRINTING INK CORPORATION

100 Sixth Avenue, New York

BOSTON

CHICAGO
SAN FRANCISCO

CINCINNATI
FORT WORTH

CLEVELAND
LOS ANGELES

PHILADELPHIA
TORONTO, CANADA

ST. LOUIS

*Ever since the
stone age*



*Everything for
the Lithographer*

Lithographs Puzzle

Einson-Freeman Co., Long Island City, N. Y., lithographed the highly successful World Series jig-saw puzzle which was distributed by Mutual Broadcasting Co., Newark, N. J., promoting its services and the products of the Gillette Safety Razor Co., during the recent World Series. The jig-saw puzzle was lithographed from a Currier & Ives lithograph entitled "The American National Game of Baseball," showing the grand match for the championship at the Elysian Fields, Hoboken, N. J., in 1886.

A more recent promotion piece brought out by the Mutual Broadcasting System is a lithographed booklet called "Some Think Them Sacred," a study of "certain radio customs" which, the copy reads, "are coddled by convention and cheerfully set aside." Zeese-Wilkinson Co., Long Island City, lithographed the booklet. It is plentifully illustrated with drawings by Rea Irvin, well known artist, and the illustrations of cows, calves and the male of the species cavorting through the pages in various states of surprise, amazement and consternation are calculated to bring a grin to the most casual reader, and incidentally, more than a thought or two, from reading the convincing copy, about the attractiveness of the Mutual System as an advertising medium.

Displays New Cover Product

Kingsport Press, Inc., Kingsport, Tenn., sent an exhibit of its scholastic yearbook covers to the National Scholastic Press Association Convention in Chicago last month, including a new cover material for use in offset printing which attracted wide attention. The new cover material is a du Pont fabricoid product with linen or silk finish.

Form Graphic Arts Industry

Graphic Arts Industry, Inc., composed of members of the graphic arts industry in Minneapolis, has been organized to promote the interests of the trade. Officers are: president, Charles H. Jensen, president of Jensen Printing Co.; vice president, Arthur J. Walker, president of Farnham Print-

ing & Stationery Co.; vice president, Ernest G. Krieg, president of Krieg Letter Co.; treasurer, J. E. Walkup, president of the Walkup Typesetting Co.; assistant treasurer, A. W. Peterson, vice president of the Berkowitz Envelope Co.; secretary, Mrs. Grace H. Downing, and vice president and general manager, Paul J. Ocken.

Toof Anniversary Booklet

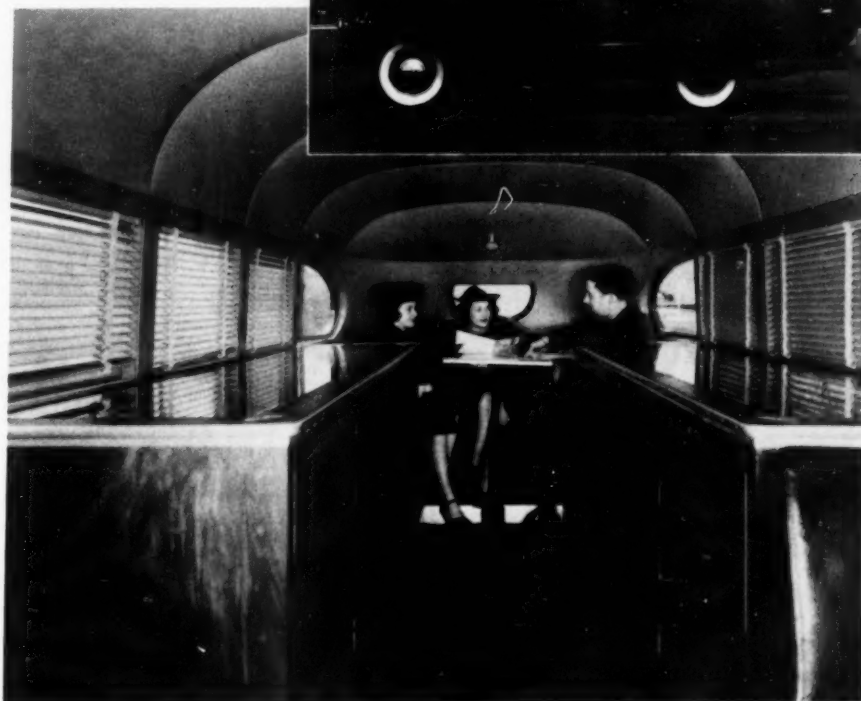
S. C. Toof & Co., Memphis, Tenn., have recently published a handsome brochure in celebration of their seventy-fifth anniversary, entitled "A Pageant of Printing Progress." An interesting feature of the booklet is a section in which the three major processes of printing are discussed. It points out that the Toof company employs all three methods because "no golfer attempts to putt with a driver. Each situation in the game calls for its own type of club." To attempt by letterpress a job naturally adapted to the lithographic process, the booklet says, is to penalize yourself in efficiency and cost. At the same time, to attempt the imitation

of intaglio work by ordinary printing methods is to invite ridicule, it states. Quite sensibly, the Toof brochure recommends using the particular process best suited for the job at hand.

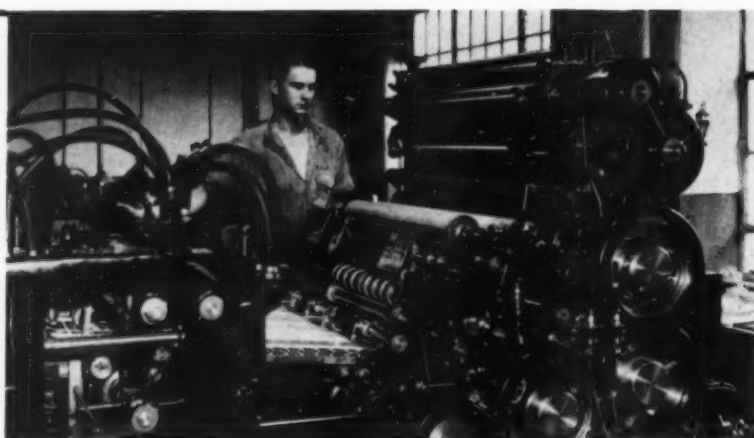
Chicago School Adds Courses

Chicago School of Printing and Lithography, Chicago, has added a course in proofreading and an additional course in surveying graphic arts processes beginning with the winter term, which opened Dec. 4. David Gustafson, former head of Carnegie Institute's printing department, and at present with Field Museum's graphic arts division in Chicago, is instructor in the proofreading course, while the survey course is given by Olin Freedman, president of Production Standards Corp., and consultant on printers' production and equipment problems. At the close of the school's fall term, Nov. 24, certificates were granted to 44 students in the offset classes, one of the largest groups ever to graduate in that division, according to Harold E. Sanger, director.

Sales representatives of Western Printing & Lithographing Co., Racine, Wis., use display cars for showing the company's products to dealers throughout the country. The sales car idea is the result of six years experimenting and has proved exceedingly successful, according to company officials.



**At the right, a Harris
EL Offset Press . . .
equipped with
VULCAN**



LITHOLASTIC ROLLERS

The above picture was made in the plant of General Reproductions, Inc., New York, and shows a Harris EL Offset Press—equipped with LITHOLASTIC INKING ROLLERS. These rollers are a worthy close relative of VULCAN OFFSET BLANKETS, which are used by a majority of Lithographers and Offset Printers. Made under

constant laboratory control, VULCAN Rollers and Offset Blankets are widely recognized as leaders both in economy and presswork quality. Write for particulars.

VULCAN PROOFING COMPANY
FIRST AVENUE AND FIFTY-EIGHTH STREET, BROOKLYN, N. Y.

USE INKS MADE TO YOUR LIKING

The responsible leadership and management back of every Sinclair & Carroll ink you purchase mean value to you over and above the price per pound. Sinclair & Carroll inks tell their own story by press performance and in the uniformly good results lithographers are obtaining with them throughout the country. They are manufactured under the supervision of men whose lifetimes have been spent in the development and perfecting of inks to their present high standard. Use a Sinclair & Carroll ink on your next job going to press. We will welcome an opportunity to cooperate with you and personally serve your ink requirements.

SINCLAIR & CARROLL CO., Inc.

LITHO INKS OFFSET

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NEW YORK CITY

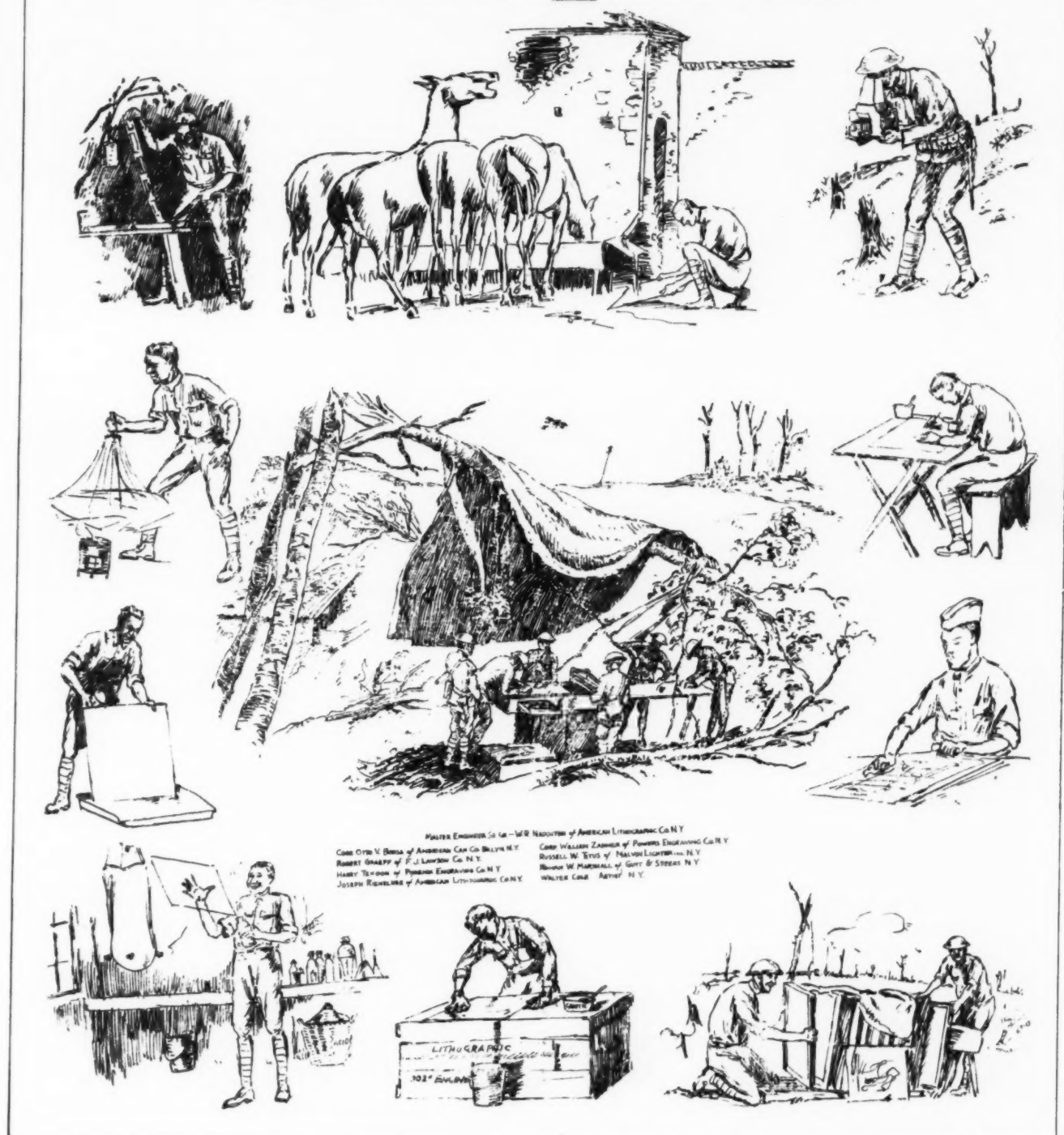
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440 W. Superior St.
Tel. Sup. 3481

LOS ANGELES
417 E. Pico St.
Tel. Prospect 7296

SAN FRANCISCO
345 Battery St.
Tel. Garfield 5834

NEW ORLEANS
518 Natchez St.
Tel. Main 4421

302ND U. S. ENGINEERS
PHOTO-LITHO SECTION
PRODUCING THE "VALUABLE DOPE" IN THE FIELD



WALTER ENGINEERS CO. - W. R. NAUGHTON of AMERICAN LITHOGRAPHIC CO. N.Y.
OTTO V. BORSA of AMERICAN CAN CO. BURLINGAME, N.Y.
ROBERT GRAEFF of F. J. LAWSON CO. N.Y.
HARRY TEXACON of PHOENIX ENGRAVING CO. N.Y.
JOSEPH RIENECKER of AMERICAN LITHOGRAPHIC CO. N.Y.
WILLIAM ZAHNER of POWERS ENGRAVING CO. N.Y.
RUSSELL W. TITUS of MALVIN LIGHTER, INC. N.Y.
ROMAN W. MARSHALL of GUTT & STEERS, N.Y.
WALTER COLE - ARTIST - N.Y.

The Second World War revives memories of the "war to end all wars" in 1914-18. A lithographed drawing depicting the men and the "plant" of the portable photo-litho section of the 302nd U. S. Engineers in action in 1918. The drawing was sent to Gus Haustein, Lithographers National Association, who was at that time Employment & Industrial Relations Manager of the American Lithographic Co., from "somewhere in France" during the last war by W. R. Naughton, master engineer of the unit, who, before being called to the colors was assistant to the director of manufacturing of the American Lithographic Co. Mr. Naughton has since died, but all of the other members of the unit, whose names are given under

the large center panel showing proofing operations being carried on under a make-shift tent, are alive and still connected with the graphic arts. Their names and the companies they were associated with at the time are: Otto V. Borsa, American Can Co., Brooklyn; Robert Graeff, F. J. Lawson Co., New York; Harry Texacon, Phoenix Engraving Co., New York; Joseph Rienecker, American Lithographic Co., New York; William Zahner, Powers Engraving Co., New York; Russell W. Titus, Malvin Lighter, Inc., New York; Roman W. Marshall, Gutt & Steers, New York; and Walter Cole, artist, New York. Most of the time the lithographing work was carried on under great difficulties due to constant shellfire and aerial bombardment.

EVERY CHEMICAL YOU NEED



THE LINE

Acids
Acetic
Boric
Chromic
Citric

Gallic
Lactic
Phosphoric
Tannic

ALBUSOL* (Albumen Solution)
Albumen Egg Scales
Alum Chrome Potassium
Alum Potassium
Ammonium-Bichromate
Collodion
Glycin
HYPORICE* (Hypo in Rice-
Like Grains)
Hydroquinone
Iodine
Iron Chloride
Iron Sulfate
Paraformaldehyde
PICTOL* (Developing Agent)
Potassium Bichromate
Potassium Bromide
Potassium Ferricyanide
Potassium Iodide
Silver Nitrate
Sodium Carbonate
Sodium Sulfite
Zinc Stearate

HAVE YOU OUR PRICE LIST? IF NOT SEND A CARD FOR IT...

Mallinckrodt

*Registered U. S. Pat. Off.

2nd & MALLINCKRODT STS.
ST. LOUIS, MO.

CHEMICAL WORKS

70-74 GOLD STREET
NEW YORK, N. Y.

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RELIABLE LITHOGRAPHIC PLATE CO., Inc.

*The Pioneer
Plate Grainers
of America*

INCORPORATED 1916

*Reliability
Plus Service!*

"RELIABLE" is far more than just part of our name. It means to our customers that our plates can be depended on to give first-class results because from start to finish the grain-ing is handled by experts of long experience. Our plates are made right to work right—they are *reliable*!

ALL PLATES, INCLUDING THOSE REGRAINED FOR MULTILITH, ARE MARBLE GRAINED

We carry a full supply of Zinc and Aluminum Sheets for Offset, Rotaprint and Rotary Presses, in fact for all the lithograph trade.

A trial order should "sell" you our services and products.

RELIABLE LITHOGRAPHIC PLATE CO., INC.

17-27 Vandewater St. and 45 Rose St., New York, N. Y. • Phone: BEekman 3-4531

Proposes Arrangement Plan

Dufaycolor Co., New York, has announced a proposed Plan of Arrangement under the Chandler Act pending negotiations to obtain additional working capital. The Plan of Arrangement calls for issuance of promissory notes in the name of Dufaycolor Company to its creditors, to mature at various dates, following the confirmation of the plan of arrangement by the Court, depending on the amounts owed. Pending the completion of the additional financing project under negotiation, Dufaycolor Company will conduct its business on a restricted basis, it is announced. On the basis of budgetary forecasts made in this connection, the company feels that its business can be operated on the restricted basis at a profit.

Lithos "Son of Siam"

Alpine Press, Inc., offset lithographers, Boston, has just lithographed "Son of Siam" by Frank Harrison Beckmann, a travel story published by Stratford Co., also of Boston. "Son of Siam" is a fascinating story with a background of interesting and authentic travel information regarding French Indo-China, Siam and Malaya. It tells of the exciting experiences of three individuals who travel overland 6,100 miles from Saigon to Singapore. The habits of the natives are vividly pictured in words accompanied by reproductions of photographs taken on the spot by the author. There are fifty-seven illustrations in black and white. This is another example of the successful use of offset printing for the production of books. In this instance, being a travel book, the offset process has lent itself with unusual success in the reproduction of the many fine photographs in such a way so as to convey the exotic scenes and characters which the author encountered.

Lithography in the "5 & 10's"

An exhibit of lithographed products and media produced for merchandising purposes through the syndicate store outlets was held last month at the Roger Smith Gallery, New York. The exhibit, which was sponsored by *Syndicate Store Merchandiser* and *Syn-*



Exhibit of lithographed products and media produced for merchandising through the syndicate store outlets, held at Roger Smith Gallery, New York, last month.

dicate Store Supplier, included labels and displays, envelopes and booklets, posters and product cards, decorative decalcomanias, greeting cards and lithographed children's books. It was held in cooperation with the Lithographers National Association. The following lithographing concerns showed their products: Addison Lithographing Co., Crane Howard Litho Co., Einson Freeman Co., Forbes Lithograph Co., Ketterlinus Lithograph Co., Strobbridge Lithograph Co., U. S. Printing & Litho Co., McCandlish Lithograph Corp., National Process Co., Meyer-cord Co., Oberly & Newell Litho Corp., Stecher-Traung Lithograph Corp., Snyder & Black, and Western Printing & Litho Co.

Defines "Oomph"

R & L Litho Corp., Milwaukee, asks prospective customers in a new direct mail piece with a photo of a pretty girl on the cover this question, in large display type! "Like a Little Oomph Today?" Copy inside the folder goes on to say that "... it may have occurred to you rather unusual that three nationally circulated magazines, almost simultaneously during the past summer, featured Ann Sheridan as 'America's Oomph Girl.' However, it might not seem the least bit unusual if you ever saw Ann in the 'near raw.' Yet when some 20-odd celebrated judges of pulchritude met in March and decided that Ann really had that 'something' which the

other gals did not have to such a degree, there was practically no unanimity of opinion on what exactly this 'Oomph' is or was." The copy went on to point out that whatever Oomph is, in its "humble opinion" Oomph, in printing, is something that makes the recipient of advertising material read it thoroughly and say "Gee! but I'd like to have one of those," and winds up by saying that R & L Litho Corporation is prepared to put Oomph in the advertising which it prepares for its clients.

Litho Club Hears Martin

Kenneth Martin, Harold M. Pitman Co., Jersey City, N. J., addressed the Litho Club of Philadelphia at its regular monthly meeting held at Poor Richard Club in that city last month. Mr. Martin, who is in charge of the litho products division of the Pitman concern, spoke on the deep-etch process. Following Mr. Martin, Howard Colehower, Godfrey Roller Co., Philadelphia, who was an all-Eastern tackle while at the University of Pennsylvania, showed a movie which told the story of a football game from the kick-off to the final whistle.

Rand Avery Folder

Rand Avery Printing Co., Boston, has just issued a striking direct mail piece, a reproduction in full color of a cluster of gladioli, with the caption "Flowers Are Grown on a Press." The copy goes on to relate that "these



SEND UP A BOX OF HEADACHE POWDERS ...QUICK!

The next time you are called upon to reproduce a color transparency do not excitedly phone the nearest drug store for headache powders—quietly pick up your telephone and order Gevaert Normal Panchro A.H. Plates.

For the indirect method "Normal Panchro A.H. Plates" offer an extremely well balanced color sensitivity coupled with wide latitude and a long straight line scale of gradations—an important factor when coping with contrasty originals. Because of the right combination of characteristics, these plates will produce the desired results even in the face of wide variation in the character of color films.

Try Normal Panchro Plates on that next tough assignment. See for yourself how exact color separations can be with a minimum of hand-work. See for yourself why so many color lithographers prefer Gevaert Normal Panchro Plates, and remember—there is a Gevaert plate, film or paper for every requirement in reproduction work.



An additional mechanical aid to better separation negatives from color films is the recently announced Gevaert Transparency Masking Process, details of which are yours for the asking.

◀ THE GEVAERT COMPANY OF AMERICA, INC. ▶
423 WEST 55TH STREET, NEW YORK
Boston • Philadelphia • Chicago • Los Angeles • San Francisco

SIEBOLD

A Sign
of High
Quality

The Season's Greetings

As the year 1939 rolls on and we come into a New Year 1940, may we at this time extend to you our most sincere wishes for a Merry Christmas and a bright and prosperous New Year.

It is our aim to keep these happy friendships that have existed between us for all these years and to make them more binding and everlastingly secure in our association with you.

*"Over half
a Century
of Service"*

Send for
Price List
and
Sample Books



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Printing **INKS** Lithographing
and Lithographic Supplies

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47 WATTS STREET
NEW YORK
Walker 5-5565-6-7-8

Factory
99-105 SIXTH AVENUE
NEW YORK
Walker 5-5565-6-7-8

OFFSET BLACKS • COLORS • SAFETY INKS • ROLLERS
MOLLETON • DAMPER COVERS • RUBBER BLANKETS

MODERN LITHOGRAPHY

beautiful gladioli have seen neither soil, nor sun, nor rain. They blossomed in all their glory from the bed of a printing press. Taken from seed from Rand Avery high-fidelity plates, nourished by perfectly selected inks and mothered with the meticulous care of craftsmen, this piece represents a typical example of Rand Avery offset lithography." Copy winds up by asking "would you like to see a large colorful bouquet of printed pieces, freshly picked from Rand Avery presses, with the idea, of course, of seeing what Rand Avery can do for you?" The reproduction is outstanding and the piece is bound to awaken an enthusiastic response in the mind of the buyer for Rand Avery's offset printing.

Reprints of Ad Talk

The Bureau of Advertising, American Newspaper Publishers' Association, New York, is distributing reprints of a talk given by Donald D. Davis, president of General Mills, Inc., on "What a Business Executive Expects of Advertising." Mr. Davis delivered the talk before a recent meeting of the Federated Advertising Clubs of Chicago. Thoughtful advertising men will be interested in Mr. Davis' views on advertising and will undoubtedly second his call for "facts—not opinions" in advertising. The talk is especially timely since advertising on all fronts is engaged in collecting through sound research the important facts about advertising.

Exhibit Litho'd Yearbooks

The 18th annual convention of the National Scholastic Press Association, held in Chicago last month, was featured by an exhibition of several hundred school and college yearbooks, a considerable proportion of which were produced by offset. Among the lithographers whose work was displayed were: McGill Printing & Lithographing Co., Minneapolis; H. M. Smyth Printing Co., St. Paul; Lakeland Color Press, Brainerd, Minn.; H. M. Ives & Sons, Topeka, Kans.; and Bushong & Co., Portland, Ore. The Bushong company pointed out that the University of Oregon 1939 annual, which it produced, was the first college year-

book ever to carry on the cover a four-color lithographed reproduction of a water color painting. The exhibit revealed that college year books are wide user of offset for inserts, both in color and in black and white, while high schools which employ offset usually do so throughout, but only in black and white.

The 2,000 students of journalism who registered at the convention showed an enthusiastic interest in the offset process. At the various daily Mechanical Round Tables, discussion leaders were bombarded with questions regarding offset printing, and at the exhibits, the volumes most closely examined were those produced by offset.

Lithographs "Ultimate Frog"

Colorgraphic Offset Co., New York, has lithographed "The Ultimate Frog," a philosophical story by Roy Dickinson, first published in magazine form in 1924. "The Ultimate Frog" was designed and illustrated by George Salter with lithographic reproduction specifically in mind. The charm and simplicity of this unusual tale is superbly illustrated and is made visible in the lithographic production which resulted from careful planning.

Handbook Is Revised

McLaurin-Jones Co., Brookfield, Mass., has published a revised and enlarged edition of "Handbook of Informative Labeling," which contains information on how informative labels comply with governmental regulations and meet consumer demands for specific product information. The price of the booklet is 50 cents a copy.

Little to Ketterlinus

Vaughan Little has joined the New York sales office of Ketterlinus Litho. Mfg. Co., Philadelphia, as an account executive. Mr. Little is a specialist in point-of-purchase merchandising and marketing.

Lithographs Nash Booklet

Zeese-Wilkinson, Inc., Long Island City, recently produced a lithographed booklet for Nash Motor Car which has been pronounced one of the outstand-

ing promotion pieces for advertising 1940's crop of new cars. It is luxuriantly illustrated in full color throughout. Layout and artwork were prepared by Geyer, Cornell and Newell, Inc., New York.

Bass to Ideal

W. E. Bass, formerly with Potdevin Machine Co., Brooklyn, has joined the Long Island City sales force of Ideal Roller & Manufacturing Co., Chicago.

Gen. Outdoor Advances Coggins

Cy Coggins, national market representative of General Outdoor Advertising Co., New York, has been advanced to sales promotion manager, succeeding A. T. Miller, who has been assigned to special field work in the general sales department.

Lens Thefts Reported

A number of thefts of lenses have recently been reported by photo-lithography and photo-engraving plants in New York, the latest theft being that of a Geortz Artar 19", Focus FA, No. 39-77-23 Lens. Photo-lithographers are cautioned to lock up all equipment when not in use and to check equipment on weekends and particularly before a holiday. Insurance can be collected only where a forcible entry can be proven, it is pointed out.

Walter to Chemical Paper

R. F. Walter, formerly with Strathmore paper Co., has been made sales promotion manager of Chemical Paper Manufacturing Co., New York.

Undergoes Operation

Walter Werner, foreman at Curt Teich & Co., Chicago litho concern, recently underwent an operation for appendicitis.

The Murray Co., Cordele, Ga., has just purchased a Harris Press and complete platemaking equipment.

Boston Typothetae, Inc. and Graphic Arts Institute of Massachusetts, Boston, have moved their headquarters to 75 Federal Street, Room 1119.

EVERY TYPE OF ROLLER

*for
Lithographic Work*

There are today a diversity of rollers for use on offset presses. To meet these demands we manufacture

**STAR RUBBER ROLLERS
CRESCENT OIL ROLLERS
GRAIN and SMOOTH
LEATHER ROLLERS
MOLLETON, VELVETEN
and MOLESKIN ROLLERS**

We do not recommend any type of roller, either for ink or water, that will have the slightest tendency to scratch the plate. We know how expensive and delicate the plates are.

As successors to William C. Gay, and still retaining some of the personnel of that organization, we feel sure the trade will have confidence in any statement we make.



Remember "Good Rollers Create
Good Impressions"
and order from any one of the addresses below

BINGHAM BROTHERS COMPANY

Founded 1849

NEW YORK, N. Y.
406 Pearl St.

PHILADELPHIA, PA.
521 Cherry St.

ROCHESTER, N. Y.
980 Hudson Ave.

BALTIMORE, MD.
131 Colvin St.

ATTENTION MULTILITH OWNERS

For better results,
have your plates
regrained.
We specialize in
this service.

**WESTERN LITHO
PLATE & SUPPLY CO.**

1019 Souland Street
ST. LOUIS, MO.

**Graining
and
Regraining
ZINC
ALUMINUM
GLASS**

**ALL SIZES ALWAYS IN STOCK
FOR IMMEDIATE DELIVERY**

*A background of 20 years
experience in the business.*

WESTERN

Litho Plate & Supply Co.

1019 SOULARD ST.

ST. LOUIS, MO.

A trial will sell when the product is

OKAY

**Therefore we urge every lithographer
to send for samples of —**

OKAY DEVELOPING INK

A time tested material with every quality a developing ink should have — also made for deep etch plates.

OKAY OPAQUE

The finest negative opaque on the market — consistency and satisfaction assured.

MASKING OPAQUE

A recent development, a water soluble opaque for masking on celluloid sheets; smooth flowing and non-sticking in humid weather.

REX OPAQUE (Red)

An opaque for paper films and glass, will not chip or crack, and dries rapidly.

All of these photo-offset specialties are manufactured and distributed only by

F. G. OKIE, Inc.

247 S. THIRD ST., PHILADELPHIA, PA.

or their agents. Also manufacturers of high-grade photo-offset inks, fine printing in's, compounds, etc.

NEW EQUIPMENT AND BULLETINS

Issues Paper Buying Guide

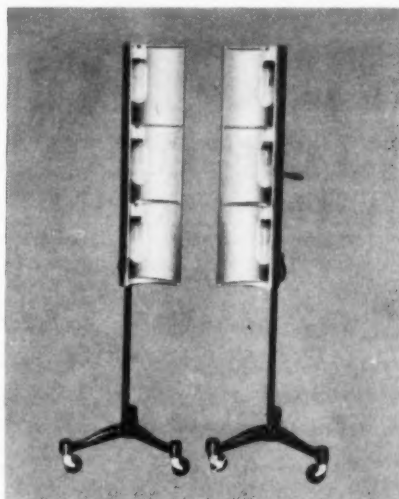
Whiting-Plover Paper Co., Stevens Point, Wis., has just issued a helpful booklet for printers and lithographers entitled "A Guide to Better Paper Buying," designed to remove paper buying from hit-or-miss methods. The booklet outlines an approach to the subject based on the specific type of paper needed for a specific job of printing. First consideration, advises the booklet, is usage, and it suggests that all buyers work forward from that. The various kinds of paper are described, and the characteristics necessary for the job at hand outlined in detail. A separate folder is also included giving "The ABC of pH Control" in paper manufacture. This folder defines pH, illustrates the pH scale, describes methods of determining pH and tells how the application of the test is applied. Copies are available.

Whiting-Plover recently announced completion of its new finishing department, measuring 180 feet long and 65 feet wide, allowing for 11,700 square feet of space for hand-sorting, trimming, wrapping and packing the total production of its mill. The new finishing department has been equipped with glass bricks in place of windows, in order to provide a diffused light, and with temperature and humidity control equipment.

Announce Even-Lite Lamp

Even-Lite, Inc., Cleveland, announces the new Even-Lite Incandescent Camera Lamp for photo-lithography. The new Even-Lite lamps are equipped with reflectors of a paracyl contour (parabolic cylinder) which, based on tests in actual production in Cleveland for the past two years, have proven successful for even distribution of light for copy board illumination. The light is said to be constant and controllable, without requiring adjustments in the light source. The equip-

ment may be used on AC or DC current. A special feature is the fitted steel tubing for the lamp stand, with a spring in the bottom to protect lamps in case the operator lets go of the handle before the screw is tightly ad-



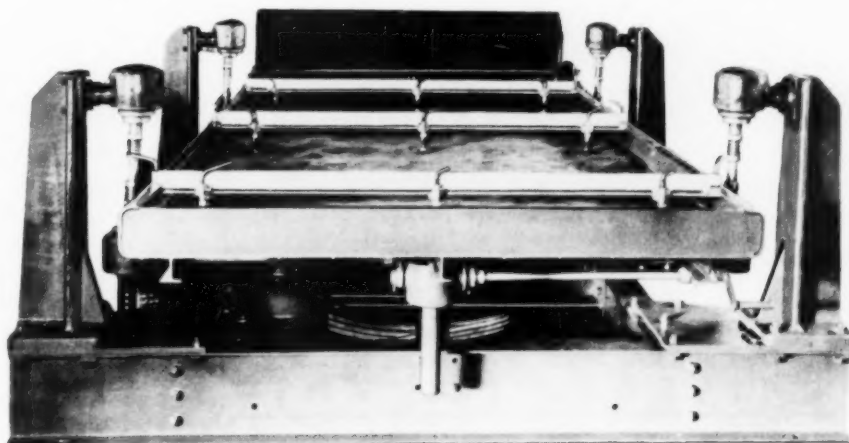
justed. The incandescent lamp gives off light of 3200 degrees K color temperature. The Even-Lite lamp was developed by Alex Dempster, vice-president of Eclipse Electrotype and Engraving Co., Cleveland, in conjunction with General Electric Co., Nela Park. General Electric will manufacture the lamp while Even-Lite, Inc., with Mr. Dempster as president, will distribute it. Literature available.

Western Litho Grainer

Western Litho Plate and Supply Co., St. Louis, is distributing literature describing its new graining machine. Features of the new machine, according to the folder, are: suspended pan construction, supported by eight sets of self-aligning ball bearings, placed two on each corner of the table, each bearing containing chrome steel balls $10\frac{7}{8}$ inches in diameter, running on self-aligning chrome steel races; races, balls and retainers encased in dust-proof housings and packed with grease, which feature, it is claimed, eliminates attention for a period of four months of steady operation; elimination of vibration due to the suspension type of pan support; necessity for only one layer of balls to cover bottom of pan; bracing of inside of pan to eliminate sag; protection of housings by enclosures to eliminate dirt and foreign matter. Plates in the new machine are held in place by sliding rails and clamps placed along the upper edge of the pan sides.

Watervliet Paper Co., Watervliet, Mich., recently issued a two page folder containing samples of four color process work produced on samples of its paper stock. Copies of the portfolio available on request.

New graining machine developed by Western Litho Plate & Supply Co., St. Louis





Something New for the Industry!
HUNT'S GRAPH-O-LITH DEVELOPER
 for LINE or HALF-TONE NEGATIVES
 of EXTREME CONTRAST

Write for Samples and Instructions

PHILIP A. HUNT COMPANY

ESTABLISHED 1909

BROOKLYN, N. Y.

CHICAGO, ILL.

CAMBRIDGE, MASS.

CLEVELAND, O.

BRC COMPANY

**LINE AND HALFTONE
 NEGATIVES - POSITIVES**

PRESS PLATES

ALBUMEN AND DEEP ETCH

PROMPT SERVICE

TO OUT-OF-TOWN ACCOUNTS

BAKER REPRODUCTION COMPANY

"The Fastest Growing Shop in the Middle-West"

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CHICAGO, ILLINOIS

Now Available!
Author Sayre, I.H.



**The Textbook of
 PHOTOGRAPHY and
 PLATEMAKING for
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The standard textbook used by the
 Chicago School of Printing and
 Lithography.

280 pages of easy to understand, step-
 by-step procedure for every operation from
 copy to the completed plate. Some of the
 subjects covered are . . .

PHOTOGRAPHY: The chemistry of photog-
 raphy and formulas; The procedure for mak-
 ing Wet and Dry Plate Negatives; Filtering;
 Halftones; Screen Separations; Drop-Outs.
PLATEMAKING: The chemistry of litho-
 graphic printing; Albumen platemaking; with
 formulas and procedure; Deep-etched plates
 by the gum or glue processes; Blue prints and
 other direct printing processes. Hydrometer
 control; pH control, etc. Price \$5 with order.

The Lithographic Textbook Pub. Co.
 Dept. ML, 45 E. Cedar Street Chicago

Publish Litho History

The International Photo-Engravers Union of North America has just learned a bulletin on "Photo-Lithographic Procedure; History and Principles of Photo-Lithography," the first of a series of planned bulletins designed for its members for the purpose of making available accurate and helpful information about the various reproduction processes and methods for producing printing surfaces through the medium of photography or otherwise. Compilation and preparation of the bulletins are under the direction of J. S. Mertle, technical director of the I.P.E.U. Succeeding bulletins will be published at regular intervals with the ultimate objective of covering the entire field of photo-mechanics and related processes generally associated with, and recognized as part of, the graphic arts.

In Bulletin No. 1, the history and principles of lithography are discussed in comprehensive detail, beginning with a discussion of the fragmentary evidences extant which point to possible use of lithography by the Chinese as early as 175 A.D. and tracing the history of the craft in detail up to the time when photo-lithography was first introduced, about the middle of the nineteenth century. The history and principles of photo-lithography are taken up in considerable detail, Mr. Mertle has added a valuable contribution to the growing library of reference literature on lithography and photo-lithography.

New Platemaking Book

"Photography and Platemaking for Photo-Lithography" is the title of a new book written and published by I. H. Sayre, Chicago School of Printing and Lithography, Chicago. The book is intended as an aid for the beginning student and covers the fundamentals of platemaking and photography in elementary and, at the same time, comprehensive detail. The book is in two parts; Part I devoted to platemaking and Part 2, photography. Chemistry and its application to the lithographic process is discussed with descriptions of how compounds, acids and alkalies are formed and definitions of neutralization, buffer capacity and

the pH scale. The properties of zinc and aluminum with reference to their use as litho plates are compared together with procedure and formulas for graining. Albumen platemaking is described fully and the materials used for albumen coatings listed in full. The technique of albumen platemaking, including counter etching, coating, drying, exposing, developing, etching, gumming and clearing solutions is described fully. Chapters are also devoted to deep-etch platemaking, coating solutions, exposures, describing effects of over-exposure and under-exposure and the character of negatives and positives for deep-etched plates.

In the section devoted to chemistry of photography, chapters cover the handling of chemicals, photographic emulsions, developing solutions for dry plates and films, formulas for developing solutions and formulas for reducers and intensifiers. A feature of this part of the book is the section devoted to photographic equipment in which the camera and lense are described. There is also a section given over to half-tone reproduction methods which is bound to be helpful to the advanced student as well as the beginner. Other sections discuss illumination, layout and imposition, stripping and color. Priced at \$5.00.

Issues New Paper Folder

Crocker-McElwain Co., Holyoke, Mass., is distributing a new booklet describing its DeVinne Opaque for offset and letterpress printing. Samples of DeVinne Opaque for booklets, catalogs, price lists, letterheads, folders, broadsides, enclosures and other advertising and commercial work are shown, together with reproductions on each of the stocks. Copies available on request.

New Merck Index

Merck & Co., Rahway, N. J., have just issued the fifth edition of the Merck Index, an encyclopedia of chemicals and drugs. This new edition is said to be the most extensive compilation of this reference work since the first edition appeared in 1889. Among the table of contents are

found 5,900 descriptions of individual substances, 4,500 chemical, clinico-chemical reactions, tests and reagents, formulas for preparation of culture media, fixatives and staining solutions, tables and literature references. The book is particularly suggested for use by research workers who wish to establish prior information on a subject under investigation. The Merck Index is priced at \$3.00.

New Remington Model

Remington-Rand, Inc., Buffalo, N. Y., is distributing a direct-mail piece promoting its new Remington Model 17. The new Remington is said to be completely new in design and construction from frame to platen knobs. Copies available.

Tells Photo-Engravers Offset, etc.

(from page 34)

son, Zeese-Wilkinson, Co., Long Island City, N. Y., who discussed the "Intaprint" process which he has developed for intaglio printing. He said that the "Intraprint" process was photo-engraving applied in an entirely different way, "but it is photo-engraving," he emphasized, "and I believe in the years to come this will bring back to the field of the photo-engraver much that has been lost in the last years to offset." While excellent work is being done in four colors by offset, offset printing in one color is "not so hot," according to Mr. Wilkinson. "Therefore," he added, "the work that has gone from the photo-engravers has gone to offset printers, and if it can be brought back to the field by something that is better than offset printing, I am sure there is a good chance to get it back."

A paper on photo-engraving technology which was prepared by J. S. Mertle technical director of the International Photo-Engravers Union of North America, was read at the convention disclosing that during the past year a total of 862 letters were received by the Technical Bureau requesting practical information, a majority of which were for further information about offset lithography, showing, the paper said, that photo-engravers were alert to competitive processes.

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CAMERAS
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LENSES
ARC LAMPS
VACUUM FRAMES
WHIRLERS
CARBONS
OPAQUE - DEVELOPING INK
DEEP-ETCH CHEMICALS

E. T. SULLEBARGER CO.

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NEW YORK, N. Y.

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CHICAGO, ILL.

OFFSET INKS

TIN PRINTING INKS
DEVELOPING INK
LITHO OPAQUE

Superior products designed
for the finest work and de-
veloped in conjunction with
leaders in the lithographic
field.

THE CRESCENT INK & COLOR CO.
OF PENNSYLVANIA

464 N. FIFTH ST. PHILADELPHIA, PA.

BEN DAY, Inc.



118 East 28th Street, N. Y.

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LENSES

for Photolithography
"The Most Exact Tools"



ARTAR APOCHROMAT
f:9 to f:16

The ideal lens for color
separation negatives. Color-
corrected to produce images
of the same size, to cor-
rectly superimpose in the
finishing process. Focal
lengths: 12 to 70 inches.

New sizes 4" and 6" for
color separation blowups
from 35 mm. Kodachrome.

GOERZ PRISMS

of the Highest Accuracy —
For reversed negatives to
save stripping the film, and
reduction work.

GOTAR ANASTIGMAT
f:6.8, f:8, f:10

Assuring freedom from dis-
tortion, this is the ideal lens
for intricate subjects requir-
ing an intense clarity of def-
inition. Focal lengths: 8 1/4
to 24 inches.

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with Adjustable Tube — For
real accurate focusing at a
fixed distance from ground
glass or in checking up neg-
atives.

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LITHOGRAPHIC ABSTRACTS

Abstracts of important current articles, patents, and books, compiled by the Research Department of the Lithographic Technical Foundation, Inc. These abstracts represent statements made by the authors of articles abstracted, and do not express the opinions of the abstractors or of the Research Department. Mimeographed lists have been prepared of (1) Periodicals Abstracted by the Department of Lithographic Research, and (2) Books of Interest to Lithographers. Either list may be obtained for six cents, or both for ten cents in coin or U. S. stamps. Address the Department of Lithographic Research, University of Cincinnati, Cincinnati, Ohio.

Photography and Color Correction

Photomechanical Color Process. J. A. C. Yule (to Eastman Kodak Co.). U. S. Patent No. 2,176,518 (Oct. 17, 1939). In a photomechanical process employing three subtractive-color coloring materials for the reproduction of a multi-colored original, the method of making a color printer which comprises exposing a sensitive photographic layer to one of the primary colors from the original and to a different color from the original, developing the layer, preparing a positive image corresponding to a color from the original effectively the same as said different color, making a negative comprising said developed layer masked by said positive and printing a positive printer therefrom.

The New Gevaert Method for Color Correction. G. A. Hoepfner and H. Paschel. MODERN LITHOGRAPHY, 7, No. 10, Oct., 1939, pp. 26-9 53. The usual method of color correction by masking, in which a separation negative is developed to greater than normal contrast and masked with a positive made from one of the other separation negatives, is not wholly satisfactory due to the extreme contrast of the transparencies and to the impossibility of always predicting the degree of correction obtained. The Gevaert method, in which the original is photographed in combination with a negative made from the original through a suitable filter, reduces the

contrast range, corrects color, and makes the correction visible and measurable before the separation negative has been exposed. The preparation of the masks for contrast range reduction, and the filters to be used for correction of various colors are discussed. Illustrations of blue-green and magenta printers from both uncorrected and corrected negatives are included.

Kodachrome Separation Negatives. G. A. Hoepfner and H. Paschel. *National Lithographer*, 46, No. 10, Oct. 1939, pp. 15-6, 70. This article covers essentially the same material as "The New Gevaert Method for Color Correction," by the same authors, published in MODERN LITHOGRAPHY 7, No. 10, Oct., 1939, pp. 26-9, 53.

An Unusual Collodion Emulsion Method. A. C. Austin. *National Lithographer*, 46, No. 10, Oct. 1939, pp. 32, 34. Collodion emulsion has certain advantages over gelatin in color separation and in making half-tones. There is a desirable lack of grain in continuous-tone emulsion negatives. Collodion emulsion can be used to strip negatives in register. For line and half-tone negatives where density and contrast are preferred to tone gradation, collodion is salted with iodides and chlorides. The formula for and preparation of a simple bromide emulsion for producing structureless negatives of soft gradation are given.

Color Reproduction by Photolithography. V. Hurst, J. McMaster, and W. Falconer. MODERN LITHOGRAPHY, 7, No. 10, Oct., 1939, pp. 22-5, 36. The making of color separation negatives from flat copy and Kodachrome, including the illumination, filters and filter factors to be used, is discussed. Although either the direct or indirect method may be followed, the latter is recommended where the copy has extreme contrast, where

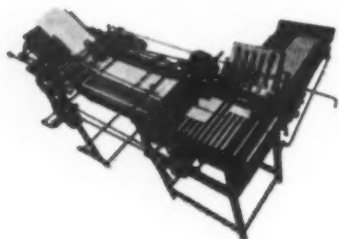
masking for color correction is to be applied, and where deep-etch plates are to be made. The density range should be the same for all four separations and should not exceed 1.4. In the reproduction of Kodachrome the colored image must be sharp, the transparency should be of good photographic quality, a color corrected lens and a set of filters with narrow transmission bands must be used, and a gray scale and color patches should be recorded along with the separations. Two methods of making separations from Kodachrome are discussed.

Photographic Images Sans Camera. T. T. Baker. *Printing Equipment Engineer*, 59, No. 1, Oct., 1939, pp. 18-9. A photo-electric apparatus for making negatives for photomechanical reproduction without a camera is described and illustrated. By simple modifications of this apparatus it is possible: (1) to produce a positive or a negative at will, (2) to superimpose a positive upon a negative, both of predetermined density range, for masking, (3) to produce simultaneously a complete set of separation negatives of almost any desired number, and (4) to compensate for losses due to screening by modifying tones by predetermined amounts. The choice of photo-cell is important due to high infra-red response. Elimination of retouching, and speed are distinct advantages.

Modern Trends in Color Correction. H. H. Lerner and W. Perelstrus. *Photo Technique*, 1, No. 6, Nov., 1939, pp. 25-30. Masking is defined as a photographic method for adding or subtracting silver deposit from a given negative by superimposing on that negative in register a weak positive or negative made from another negative. Following a brief discussion of masking methods from 1894 to the present, descriptions are given of

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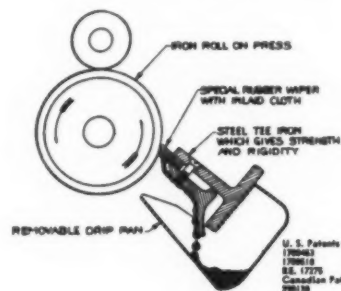


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the nine practical methods in use today: the primary, secondary, projection, photomechanical, partial correction, secondary correction, fluorescent, ultra-violet and semi-automatic methods. Masking will not entirely eliminate hand retouching, but will considerably reduce the amount of hand work necessary, improve color rendering, and enhance the photographic character of the finished color picture. Pictures in color illustrate results obtained by corrective measures.

Planographic Printing Surfaces and Plate Preparation

Galvanoplastic Production of Planographic Matrices. W. Hugentobler. *French Patent* No. 831,185 (Dec. 23, 1937). An iron plate cleaned and nicked, then lightly coppered, is covered with zinc; after the photomechanical creation of a resist of greasy ink, the plate is gummed, subjected eventually to a weak etch, treated by a removing solution of bitumen and Canada balsam dissolved in oil of turpentine, then washed with hot or cold water. The non-printing areas left bare are cleaned. A new deposit of zinc up to the level of the resist is then produced, this zinc deposit being then superficially chromed. The free surface is gummed, after which the resist is dissolved leaving the printing areas in intaglio. Before dissolving the resist, one can proceed with the lithographic preparation of the non-printing areas. The same methods are applicable to cylinders. After finishing the run, the various metals deposited on the iron are dissolved electrolytically. The iron can thus be used a great many times without variation in thickness or diameter. Many variations. (*Le Procédé*, 40, No. 7-8, July-Aug., 1939, p. 90).

Photolithography from Aluminum Plates Sensitized with Gelatin Bromide of Silver. Kemitype Ltd. *French Patent* No. 831,842 (Jan. 10, 1938). The plate of aluminum or aluminum alloy is subjected to anodic oxidation upon one of its faces, in order to avoid any influence on the sensitized emulsion; the treated face is coated with an emulsion of gelatin bromide of silver, which is treated

by known oleobrom methods for the production of transfers or for the final impression. (*Le Procédé*, 40, No. 7-8, July-Aug. 1939, p. 90).

Offset Physics Still Obscure. H. Gugler. *Inland Printer*, 104, No. 1. Oct., 1939, pp. 64-6. Photo-lithography, photogravure and collotype depend for their success on the half-chemical, half-physical action of colloidal solutions. The preparation of the lithographic printing image is described. Too slow development may cause scummy plates, and the use of an ammonia solution to loosen the scum will weaken the image. Blind images are caused by too strong acid (tanning or fountain acid), emulsification of ink and water, or skidding rollers. Failure to take account mathematically of changes in weather conditions causes many difficulties. The extreme tenacity of some albumin images can be explained by Dr. Langmuir's monomolecular theory. In accordance with this theory, the finer the grain, the tougher and more adherent the albumin.

Equipment and Materials

Dampener for Printing Presses. E. C. Grembecki (to Roberts & Porter, Inc.). *U. S. Patent* No. 2,178,583 (Nov. 7, 1939). Dampening mechanism for printing presses and the like and comprising a closed housing having an opening arranged in confrontation with a printing plate, a water chamber in said housing at a point remote from said opening, the bottom of said chamber providing a trough, means for maintaining a determined level of water in said trough, power driven means in said chamber and in contact with the water in said trough for removing water from said trough and discharging the same into space in said chamber, together with means for directing air into said chamber and past said power driven means toward said opening in the housing.

Present Status of Fluorescent Lamps. Anonymous. *Photo Technique*, 1, No. 6, Nov., 1939, pp. 19-20. Fluorescent lamps, tubular units about 1 or 1½ inches in diameter in standard lengths of from 18 to 48 inches,

operate from 110-volt power lines at about 120 degrees F. Advantages over incandescent lamps are: (1) higher efficiency, (2) inherent diffusion eliminates need of diffusing screen, (3) low operating temperature, (4) radiation characteristics which, in the case of the daylight lamp, closely approach natural daylight, and (5) no appreciable change in spectral energy distribution which changes in line voltage. As fluorescent lamps do not produce a concentrated beam of light, supplementary spotlight units are recommended. Suggested uses are for portrait photography, for making contact prints or enlargements, for darkroom illumination, and possibly for color photography.

Printing Press Specifications.

Anonymous. *Advertising & Publishing Production Yearbook*, 5, 1939, pp. 211-13. Specifications of the following presses are tabulated: (1) platen, rotary and cylinder presses for letterpress printing; (2) offset presses; and (3) web-fed and sheet-fed gravure presses. The data, based on manufacturers' specifications, include maximum and minimum sheet size, plate area and speed.

Lithographic Printing-Machines.

Coates Bros. & Co., Ltd. and L. Coates. *British Patent* No. 508,239 (Feb. 25, 1938). An inking-roller for a lithographic printing-machine comprises a steel or other metal body having a surface of hopper which is not liable to be rendered ink-repellent by the etches or gum arabic used in lithographic printing. The roller preferably comprises a copper-plated steel roller, which has been cleaned with a solution of iodine in alcohol, provided with a film of bituminous wash-out and finally washed with paraffin or other ink solvent.

Paper and Ink

Improvements in Dry Colors.

Anonymous. *American Ink Maker*, 17, No. 10, Oct., 1939, pp. 23-4, 43. In the last twenty years only two distinctly new types of colors have been developed, lead molybdate oranges and the phthalocyanine colors. Im-



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provements in the color strength and shade, permanence, resistance to deteriorating conditions, opacity or transparency, and working qualities of the important yellow, orange, red, blue, green and violet pigments and toners are cited. The recent notable trend away from lakes and weak colors and to toners and concentrated colors is a good one, as better inks can be formulated more economically with toners than with lakes.

Instrumentation Studies. XXXIII. Penetration of Papers by Liquids and Solutions. Part III: The Larocque Surface Oil Absorption Test. Institute of Paper Chemistry. *Paper Trade Journal*, 109, No. 15, Oct. 12, 1939, pp. 19-26. The apparatus and procedure for the Larocque Surface Oil Absorption Test are described. The effects of temperature, humidity, and pressure of application of the oil upon the observed absorption times are discussed. The reproducibility of absorption times is studied and undesirably large variations are noted. These variations are attributed primarily to inadequate sampling (an inherent characteristic of the test), to the subjective nature of the end point, and to possible effects of the pressure of application of the oil. Because of this lack of complete reproducibility, the test fails to rank samples consistently. It is observed that the oil penetrates a considerable fraction of the sheet during a test. This fact and the observed correlation between the ranking of samples by this test and by the oil drop test suggest that the two tests may deal with somewhat similar paper properties.

Some of the Paper Problems in Multicolor Offset Printing. C. G. Weber. *Paper Trade Journal*, 109, No. 16, Oct. 19, 1939, pp. 29-33. Failure of successive color images to register, or fit properly one on top of another, is responsible for the most difficult problem in multicolor lithography in which paper is involved. The difficulties with register result from dimensional changes of the paper, which are caused by variations in moisture content. Progress has been

made toward solving these problems by improved practice in the preparation and conditioning of papers. Papers with lowest expansivity in the machine direction give best results. However, the best papers obtainable require control of moisture content during printing for satisfactory results. To be properly prepared for multicolor printing, paper must be in equilibrium with relative humidity 5 to 8 per cent above the pressroom condition. Moisture content should be controlled from the time the paper is coming over the paper-making machine until the last color is printed on it in the printing plant. It is easier to obtain good register on a poor paper with proper control of moisture than on the best of papers without it.

Protective and Gloss Coatings. F. Fasullo. *Advertising and Publishing Production Yearbook*, 5, 1939, p. 270. The properties and application of overprint varnish, spirit varnish, lacquer, paraffin, laminated coatings and gloss inks are summarized. The best types of paper and ink for use with the above coatings are given.

Paper Quality in Relation to Printing. R. H. Simmons. *Paper Trade Journal*, 109, No. 21, Nov. 9, 1939, pp. 37-40. An outline of the tests used to evaluate the printing quality of papers prior to actual press work is given, and the instruments used in these tests are enumerated. The significance of the results in predicting probable defects is shown.

General

Art, Plates and Presses for Multicolor. W. H. Banzett and F. Fasullo. *Advertising and Publishing Production Yearbook*, 5, 1939, pp. 200-2. This complete article discusses equipment, preparation of copy, color rotation, color register, tone values and advantages of printing on multicolor presses by letterpress, lithography and gravure.

Offset Clinic. Anonymous. *Printing Equipment Engineer*, 59, No. 1, Oct., 1939, p. 26. *Share Your Knowledge Review*, 20, No. 12, Oct., 1939.

pp. 50-70. Recent Improvements in lithographic equipment, materials and methods discussed at the Offset Clinic of the Craftsmen's Convention in New York on September 26, 1939, are cited.

Litho Media. Roger Stephens, Publisher. Litho-Media, Inc., 19 Rec-tor St., New York, 1939. \$15.00. This beautifully lithographed volume advocates the use of offset lithography in art reproduction, advertising pieces, letterheads and envelopes, scholastic publications, books and magazines, packages, trade marks and decals, maps, and music, office and factory forms and metal decoration. Excellent samples of all types of lithographic reproduction demonstrate the adaptability of the offset process to a wide range of subjects.

Miscellaneous

Lithographic Chemistry. M. Lisanti and H. R. Long. *Lithographers' Journal*, 24, 1939, No. 6, Sept., pp. 241, 258; No. 7, Oct., p. 285. An elementary discussion is given of chemical symbols, the combination of atoms to form molecules, positive and negative valencies and the balancing of chemical equations. An outline of subject matter to be presented in subsequent articles contains in brief the following material: (1) definitions of simple, derived and conjugated proteins, (2) definition of albumin, (3) kinds of albumin, (4) chemical characteristics of egg albumin, (5) tests for chemical composition of egg albumin, (6) colloidal properties of albumin, (7) chemical reactions of albumin, and (8) albumin iso-electric point.

Air Conditioning the Lithographic Plant. E. H. Dafter. *National Lithographer*, 46, No. 10, Oct., 1939, pp. 36, 38. An air-conditioned plate-making department is important in: (1) standardizing printing down time and ensuring correctly printed plates, (2) eliminating the dirt hazard, and (3) keeping constant the temperature, and thus the speed, of developing, sensitizing and re-etching solutions. Air-conditioned press-rooms

WHAT ARE THE ADVANTAGES OF JOINING THE NATIONAL ASSOCIATION OF PHOTO-LITHOGRAPHERS?

The surest way to weld into one strong industry, the many small, medium and large size lithographic plants in operation and those that will come into the industry, is to make available to these lithographic plant owners, information which will build solid, profitable units.

No industry can be strong, unless the units which make it up are healthy. Strength can come from avoiding mistakes which have been made by others who have gone before.

For seven years the National Association of Photo-Lithographers has studied costs, production standards, trade practices, stabilization, sales promotion and selling, for the purpose of serving the industry. As a result of this activity, many worthwhile benefits have been established all of which are available to any owner of lithographic equipment.

The program set up for the new year is the most ambitious ever set up. It includes:—

The designing and publishing in booklet form of a uniform cost system for the industry.

The revision, to bring up to date, and publication in booklet form of economic hourly costs and production standards for the equipment used in the industry.

The gathering, setting up and publishing in booklet form a sales training program for the industry.

It is virtually impossible to list all the benefits of membership. Scores of questions come to headquarters every month. Headquarters endeavors to give the lithographic members answers to such typical questions as:

1. What has been the members' experience with ——— Spraying Equipment?

(Experience of a number of lithographers secured for the questioner.)

2. What experience have members had with air conditioning equipment?

(Experience of a number of lithographers secured and letter regarding this sent entire membership.)

3. Can you get me a good estimator?

(Several estimators interviewed, a competent estimator sent to member.)

4. Will you try to get me a cameraman, a plate maker and a pressman?

(Application for employment received in headquarters from employees. Member secured desired help.)

5. What are the average selling prices on combination work in ——— (City)?

(Photostat of combination prices in ——— (City) sent member.)

6. Can you tell us whether typewritten material is permitted in publications entitled to second class entry?

(Information furnished member.)

7. What basis do photo-lithographers use in pricing half-tones?

(Information furnished member.)

8. What are the hourly costs of operating equipment in the lithographic industry?

(Economic hourly costs on all equipment, together with production standards and other pertinent information sent member.)

9. Can you furnish us with the Union wage scales for New York, Philadelphia, Chicago, etc.?

(Information sent to member.)

10. We are large buyers of photo-lithography in New York. Will you give us the names of photo-lithographers in other cities so that our subsidiaries can use the process?

(Information sent to buyer. Many requests of this kind are received.)

11. One of our customers has asked us to deliver plates from a job we ran three years ago to him. Who owns the negatives and plates, must we comply with the buyer's request?

(Trade practices adopted by the Association with case histories in court actions furnished member.)

The Monthly Association Bulletin sent members carries much helpful confidential information.

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and stock storage rooms prevent misregister caused by paper distortion, and save the time and space involved in allowing the paper to attain equilibrium with pressroom conditions before use. The present cost of air-conditioning units for small plants is decidedly less than that of a decade ago, and gains in economy of operation and space consumed have been effected.

The Prediction of Indoor Per Cent Relative Humidities from Weather Bureau Data. C. P. Baker and H. M. Small. *Paper Trade Journal*, 109, No. 17, Oct. 26, 1939, pp. 19-20. The evaluation of indoor relative humidity is important to the paper manufacturer in conditioning paper for printing. The interdependence of outdoor and indoor humidity gives the manufacturer a basis for estimating probable indoor relative humidities. Representative outdoor figures are obtained by averaging Weather Bureau data and the absolute humidity is found and correlated with the probable pressroom temperature to obtain the indoor relative humidity. Illustrative tables and charts are included.

•
Maps

(from page 20)

map in display, and the railroads, the steamship and airlines have used them to good advantage, but many greater uses still can be found. For example, motion picture houses, always in search of new and sensational ideas for display on their marquees, could use the large pictorial map with spectacular results. A motion picture like "Stanley and Livingstone," say, could be advertised by a large mural map charting the actual route which Livingstone took and the path followed by Stanley in his pursuit. Miniature electric light bulbs, going off and on, could trace their wanderings on the map. The company which produced "Stanley and Livingstone" should be interested in placing maps of this sort in the theatres which play its pictures in all of the large cities.

Another idea for the movies: Suppose an exhibitor in Boston, say, has a moving picture like "Dodge City"

coming the following week. As a build-up he could display a large map of the United States in the lobby of his theatre, showing the cities on the map which had so far seen the movie. In other words, a light would flash in Detroit and the legend would read: "100,000 people see Dodge City"—and the date. And a light would flash in Cleveland: "250,000 people see Dodge City,"—and the date. Then a light would flash in Philadelphia: "300,000 people see Dodge City"—and the date; and so on for many of the large cities and towns throughout the United States. The average citizen, finding that so many of his neighbors had gone to see "Dodge City," would naturally be curious, and thinking it was pretty good, would end up by going himself.

We have only given a few examples of map advertising. There are many others in addition to hotels, theatres, restaurants and the oil companies, such as, of course, the airlines, railroads, steamship companies, the game manufacturers, distillers, wine growers, large trucking concerns, bus companies, the building industry, food manufacturers, meat packers, perfumers, etc. The list could be expanded to cover nearly every industry and business in the United States.

•
Mark-ups
(from page 27)

In 1914, approximately 90 per cent of the materials used in manufacturing our inks came from Germany, and of course when the war came at that time, our manufacture of inks was seriously disturbed and prices were increased substantially. Today approximately 90 per cent of the materials used in our ink manufacturing comes right from our own country. Another interesting point to consider in connection with inks is that the early stages in the manufacture of inks and munitions are very similar, so that if American plants begin to manufacture munitions on a large scale, it may substantially affect our domestic ink production.

Many of our chemicals are imported from Greece, Spain, Chile, South

Africa and China. We cannot expect to have the price of these chemicals remain unchanged in the present time of increased shipping risks. Also, nearly all of our molleton comes from Germany. It is true that one or two domestic mills have in the past produced some molleton but the demand for domestic molleton was never great because the supply and prices from Germany were satisfactory. It is quite probable that if our foreign supply of molleton ceases our own domestic mills will be able to produce an entirely satisfactory grade at reasonable cost. Finally, there has been a rise in the price of non-ferrous metals. You have probably seen this already reflected in increased prices of zinc plates.

With respect to the cost of labor, it is hard to make any prediction. If the cost of living rises here very much due to the war, there will unquestionably be, sooner or later, a rise in wage cost. If the United States should get into the war, which we all hope it will not, then of course there may be an actual shortage of skilled workers in our industry. That of course, in addition to curtailing production, would have the effect of increasing wage cost considerably.

In this period of uncertain prices the best advice is to watch costs closely. It is most important. With competition what it is, and the improvements which have been made in mechanical equipment, the margin between profit and loss on a job is so very narrow that you must be able to determine exactly what your cost is. If your costs are too low you may get the jobs, but you will lose money. If your costs are higher than they should be, you will lose the jobs and, also, the profits you might have made.

Finally, while it is most important to know your true costs, it is the function of management to decide what to do with those costs after they know them. You can sell at your cost, which means you won't make any money, at cost plus reasonable profit, or considerably above your cost. Good sound business judgment will tell you what to do. But first of all your costs must tell you the truth in order to furnish you a sound basis on which to base your management policy.

"WHERE-TO-BUY-IT"

NOTE: This is a classified list of the companies which advertise regularly in MODERN LITHOGRAPHY. It will aid you in locating advertisements of equipment, materials or services in which you are particularly interested. Refer to the Advertisers' Index on page 65 for page numbers. "Say you saw it in Modern Lithography."

CHEMICALS

Agfa-Ansco Corp.
Eastman Kodak Co.
Harris-Seybold-Potter Co.
Philip A. Hunt Co.
Litho Chemical & Supply Co.
Mallinckrodt Chemical Works
Merck & Co., Inc.
Norman-Willets Co.
Phillips & Jacobs
Harold M. Pitman Co.
Senefelder Co., Inc.
J. H. & G. B. Siebold, Inc.
E. T. Sullebarger Co.

GRAINING AND REGRAINING

(Zinc, Aluminum, Glass and Multilith Plates)
Allan B. Croke & Co.
Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp.
General Lithoplate Co.
International Printing Ink Corp.
Litho Plate Graining Co. of America, Inc.
Reliable Litho Plate Graining Co.
Senefelder Co., Inc.
Standard Litho Graining Co.
Western Litho Plate Co.

GRAINING AND REGRAINING MATERIALS

American Graded Sand Co.
International Printing Ink Corp.
Senefelder Co., Inc.
J. H. & G. B. Siebold, Inc.

INKS—(Varnishes and Dryers)

C. W. H. Carter (Varnishes and Dryers only)
Crescent Ink & Color Co. of Penna.
Martin Driscoll & Co.
Howard Flint Ink Co.
Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp.
Gaetjens, Berger & Wirth, Inc.
International Printing Ink Corp.
F. G. Okie, Inc.
The Senefelder Co., Inc.
J. H. & G. B. Siebold, Inc.
Sinclair & Carroll Co.
Sinclair & Valentine Co.
Zeese-Brandt Ink Corp.

MISCELLANEOUS

Advertising Typographers of America, Inc., The
(Typography)
Russell Ernest Baum (Folding Machy.)
Ralph C. Coxhead Corp. (Composing Machines)
Ben Day, Inc. (Shading Medium)
Dexter Folder Co. (Folding Machy.)
Hinson, McAuliffe Corp. (Trade Lithographers)
International Business Machines Corp. (All-Electric Carbon
Ribbon Writing Machines)
Leiman Bros., Inc. (Vacuum Pumps)
Seybold Division, Harris Seybold-Potter Co. (Paper Cutting
Machines)

PAPER

Chillicothe Paper Co.

Hammermill Paper Co.
Sorg Paper Co.
Strathmore Paper Co.

PHOTO DRY PLATES AND FILMS

Agfa Ansco Corp.
G. Cramer Dry Plate Co. (Photo Dry Plates)
Eastman Kodak Co.
Gevaert Co. of America, Inc.
Hammer Dry Plate & Film Co.
Norman-Willets Co.
Harold M. Pitman Co.

PLATE MAKING EQUIPMENT & SUPPLIES

American Type Founders Sales Corp.
Artists Supply Co. (Opaque)
California Ink Co., Inc.
Allan B. Croke & Co.
The Douthitt Corp.
Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp.
C. P. Goerz American Optical Co. (Lenses)
International Photographic Research Laboratories
(Cameras—Densitometers)
Kellogg Division, The American Shoe Brake & Foundry Co.
(Tray Coolers)
William Korn, Inc.
Lanston Monotype Machine Co.
Macbeth Arc Lamp Co. (Arc Lamps)
National Carbon Co., Inc. (Carbons)
Norman-Willets Co.
F. G. Okie, Inc. (Opagues—Developing Inks)
C. F. Pease Co. (Arc Lamps)
Harold M. Pitman & Co.
Rutherford Machinery Co., Div. General Printing Ink Corp.
Senefelder Co., Inc.
E. T. Sullebarger Co.

PLATE MAKING SERVICES

Baker Reproduction Co.
Photo-Litho Plate Service Co.
Swart-Reichel, Inc.

PRESSROOM EQUIPMENT & SUPPLIES

American Type Founders Sales Corp. (Presses—Offset Spray
Gun, etc.)
Bingham Brothers Co. (Rollers, etc.)
Sam'l Bingham Son Mfg. Co. (Rollers)
Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp.
Godfrey Roller Co. (Dampening Rollers).
Harris-Seybold-Potter Co. (Presses)
Ideal Roller & Mfg. Co. (Rollers)
International Press Cleaners & Mfg. Co. (Press Cleaner)
International Printing Ink Corp.
Johnston Paper Co. (Make Ready Tissue)
Miehle Printing Press & Mfg. Co. (Presses)
Ortleb Machinery Co. (Ink Agitators)
Rapid Roller Co. (Rollers and Blankets)
Roberts & Porter, Inc.
Senefelder Co., Inc.
J. H. & G. B. Siebold, Inc.
Sinclair & Valentine Co. (Blankets)
E. T. Sullebarger Co.
Vulcan Proofing Co. (Rollers and Blankets)
H. Weinstein Mach'y. Co. (Machinists—Used Press Equip-
ment)

CLASSIFIED

All classified advertisements will be charged for at the rate of ten cents per word. \$2.00 minimum, except those of individuals seeking employment where the rate is five cents per word, \$1.00 minimum. Address all replies to Classified Advertisements with Box Number, care of Modern Lithography, 254 W. 31st St., New York.

For Rent:

Harris S7L offset press, in perfect running order, also complete camera equipment including dark room. Terms reasonable. For interview state your experience and what proposition you offer. Address Box 520.

Position Wanted:

Young man, experienced production and cost, full charge time system, rate setting, analyst, steno and typing, make good assistant to busy executive. Address Box 524.

For Sale:

Offset Lithographing Plant, 28" x 42" Harris and 14" x 20" Columbia Offset Presses, Whirler Vacuum Frames, Proofing Press, Ben Day equipment, A-1 condition. Excellent buy. Address Box 528.

Position Wanted:

Capable young man with six years experience in small shops, wants position Camera and Plate departments. Will except apprenticeship. Address Box No. 525.

Position Wanted:

Cameraman and Plate Maker for all classes can lay out, strip and opaque. Have had twenty-two years of experience. Free to go anywhere. Address Box No. 526.

Position Wanted:

Offset-Production Man: Ten years practical experience. Skilled in layout, camera and plate making. Expert on halftones. Capable shop manager. Presently employed. Shop

manager for five years. Seek permanent connection with future. Age 35. Single. Will go anywhere. Address Box No. 523.

My Time is Your Time

—and there's no time like the present for both of us. That is, if you are looking for a young, capable, intelligent and serious layout artist who can create new ideas for you that sell; graduate of Pratt Institute, age 23, with a background of experience in the photo-engraving business. I have designed labels, laid out booklets, folders, direct advertising that has created more business. I can do the same for you. Unmarried, salary secondary, want permanent position. Familiar with all graphic arts technique. I shall be glad for the opportunity of an interview if you address Box 529.

Position Wanted:

Photographer—Young man, 29, desires position with reputable firm. Ten years experience line, halftone, color separation, continuous tone, transparencies. Excellent references. N. Y. City and vicinity only. Address Box No. 527

For Sale:

Ink Rollers recast for Multilith Webendorfer, etc. Materials, workmanship guarantee. Write—Austin Bros., 2752 Matthews St., Berkeley, Calif.

Position Wanted

Really capable cameraman and platemaker, an experienced shop foreman, desires permanent connection with progressive concern. Any location considered. Address Box No. 530.

For Sale:

25 Amp. 110 Volt Printing	
Lamp	\$25.00
35 Amp. 110 Volt Printing	
Lamp	35.00
30 Amp. 220 Volt Macbeth	
Printing Lamp	85.00

30 Amp. 220 Volt Macbeth

Camera Lamps Type 6-A . . . 85.00

Singer Engineering Co., 242 Mott St., New York. Camera & Lamp Experts, WO. 4-6088.

Lithography as a Career

(from page 24)

of sensitive material to be used, and to develop the resulting negatives with the proper chemicals. Needless to say, he must be an expert, and well-informed on all the latest developments in photomechanics. He should have a knowledge of chemistry and have mechanical ability.

Then there is the plate maker, who is in charge of preparing the zinc or aluminum plates for the offset presses, which he does, first, by grain-ing in order to produce the right sort of texture for holding the image, and then by coating with a light-sensitive solution so that the image to be reproduced can be printed from the negative. The plate maker should have some knowledge of chemistry.

In between the several production operations named—art, camera, plate making and pressroom—there are other steps employing specially trained craftsmen, such as the retoucher, the dot etcher, the stripper, etc. All in all, the lithographic industry employs a wide range of abilities, from salesman to mechanic, from artist to chemist, and the opportunities, financially, and for growth and advancement in a career, are quite promising.

Hanna to Hano

Norman L. Hanna, formerly with the advertising department of the Cincinnati Milling Machine Co., Cincinnati, has been appointed sales promotion manager of Philip Hano Co., lithographers, Holyoke, Mass.

Compton & Sons Move

Compton & Sons Lithographing and Printing Co., St. Louis, has moved from 212 Locust St. to the Seven-Clark Bldg., Seventh St., and Clark Ave., where it has leased two floors comprising 30,000 square feet.

The Mark of Quality



LITHOGRAPHIC ABRASIVE GRAINING MATERIALS

AMERICAN GRADED SAND CO. - CHICAGO, ILL.

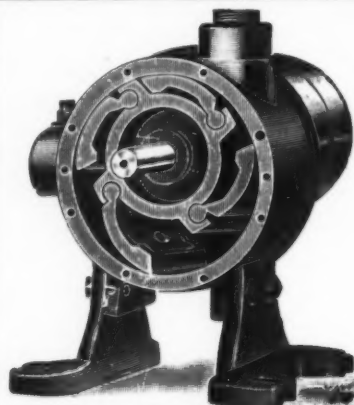
We compliment the trade of
modern lithographers for their achievements!
LET US PROVE OUR MERITS IN THIS FIELD

Contact Us For

LITHO EQUIPMENT and SUPPLIES

THE DOUTHITT CORPORATION

650 W. BALTIMORE AVE. DETROIT, MICH.



LEIMAN BROS. ROTARY

VACUUM —PUMPS—

Blowers, Gas Pumps,
Air Motors
For operating Gas Burn-
ing Blowpipes
Furnaces
Oil Burners
Paper Feeders
Bottle Fillers
Gas Machines
Atomizing
Agitating Liquids
Vacuum Printing Frames
Printers, Bookbinders
Machinery
Efficient
Powerful NOISELESS
LEIMAN BROS.
23 Walker Street
NEW YORK CITY

CLASSIFIED ADVERTISING . .

Brings excellent results at a minimum cost. Rates are only 10c per word with a minimum charge of \$2.00 per issue, except those of individuals seeking employment, where the rate is five cents per word, \$1.00 minimum. Whether you have some surplus equipment or material for sale, have a position open or are looking for a new connection, etc., use space in the Classified Section of MODERN LITHOGRAPHY. It will place you in touch with the entire lithographic industry.

We Cover the West Coast

If you are west of Chicago we can help you keep the wheels moving (and the profits rolling in) by supplying you quickly with dependable equipment, photo supplies, and chemicals from one of our six completely stocked offices.

HEADQUARTERS
ON THE WEST
COAST FOR

EQUIPMENT
PHOTO SUPPLIES
CHEMICALS

Your phone will bring a representative — quickly!

PHOTO PROCESS DEPARTMENT

THE CALIFORNIA INK CO., Inc.

545 SANSOME ST.

SAN FRANCISCO, CALIF.

KORN'S

LITHOGRAPHIC CRAYONS

" CRAYON PAPER PENCILS

" STICK TUSCHE

" LIQUID TUSCHE

" RUBBING INK

" TRANSFER INK

AUTOGRAPHIC TRANSFER INK

MUSIC - PLATE TRANSFER INK

Manufactured by

WM. KORN, INC.

260 WEST STREET

NEW YORK

Now! A Double Decked HELI-O-LITE

Providing a larger area of intense illumination . . . PLUS (1) close coupled design, (2) new steadiness of illumination, (3) scientifically shaped and coated reflector, (4) superior

quality of negatives and prints produced. For more information write to The C. F. Pease Company, 2609 West Irving Park Road, Chicago.

by

P E A S E

Heads Ad Speakers Bureau

Lloyd Mueller, Outdoor Displays, Milwaukee, has been named chairman of the Speakers' Bureau of the Milwaukee Advertising Club. The club is currently directing its activities to telling how advertising is a definite benefit to consumers as well as producers.

Offers Marketing Course

Wisconsin University, Extension Division, Madison, Wis., announces the inauguration of a new correspondence course in marketing, dealing with the distribution and manufacture of goods. The course emphasizes the sales strategy in distribution channels used in marketing consumer goods from the manufacturer to the final user.

Features Poster Stamps

The state capitol poster stamps lithographed by Kindred MacLean & Co., Long Island City, N. Y., for Seagram Distillers Corp. was the subject of a feature article in recent issue of *Printing Art*. An insert of the forty-eight different poster stamps was shown, together with detailed data on how the stamps were produced. Drawings for the stamps were made from photographs of the capitols of all forty-eight states and were reproduced lithographically on 65 pound litho paper, coated on one side, the sheets being gummed after lithographing. The presswork involved running the stamps in twelve sets, twelve blocks of stamps per impression on 37½" by 52½" sheets. Approximately 48,000,000 stamps or 1,000,000 sets were produced. A feature of the campaign in which the stamps were used was the display unit for point-of-sale purposes also lithographed by Kindred MacLean & Co. The display was specially designed to meet the special requirements of State Liquor Control Boards which vary greatly from state to state.

Cupples-Hesse Envelope & Lithographing Co., St. Louis, has leased 21,000 square feet of floor space in a building at 5101 Penrose St., to be used for storage space.

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(The Advertisers' Index has been carefully checked but no responsibility can be assumed for any omission.)



“Unaccustomed as I am — ”

THEY yawned when he got up to speak. Public Bore No. 1. Know why? We'll whisper it: he has “inversalesitis.” Even his best friends won't tell him,—that's the insidious part. “Inversalesitis” is the unforgivable business error of trying to get a sales story across in the wrong place and to the wrong people. By indiscriminate selection of advertising media, in other words.

The companies who are making their advertising fetch returns are the ones who carefully study the media they use. If it's a trade magazine, the editorial contents, make-up, and circulation are weighed each month. That's why, based on consistent top-notch performance in each of these departments, advertisers with equipment and materials to sell to the lithographic industry advertise regularly in . . .

Modern LITHOGRAPHY

254 WEST 31st STREET

NEW YORK, N. Y.

Tale Ends

CARRYING the torch for offset in the battle of the processes—add item re “flamboyant.” Said a speaker at the recent photo-engravers convention, of trade papers in the offset field: “They are generally filled with flamboyant statements to the effect that eventually offset lithography will be the only means of printing.” The talk in its entirety is printed in the current issue of the *Photo-Engravers Bulletin*. Beg to remind honorable photo-engravers if it gives more relief printing off-register pooh-bah then okey dokey. But beg to remind also that by big whopper eventually is truth offset also.

* * *

More Business! More Business everywhere! And not a drop for me! If that is the plaint of any lithographer on this eve of the new year, then let him look to himself and his promotion. Every state in the Union practically has declared itself to be sponsoring a larger, much larger, campaign to attract tourists in 1940 than ever before. The Pullman Company announces that it plans one of its biggest years. The airline companies say they will spend more to attract the tourist dollar. The American Express, Greyhound Busses are others who have given indications of a big year ahead. The steamship companies announce big plans beginning shortly after Christmas for luring travelers to South America. There may not be as many fellow-travelers this year as last (thanks to the stalinazi alliance), but the number of bachelors (male and female), not to mention school teachers, out for one last fling in the See-America-First tradition should be the cause of lots of new business for the litho industry, especially when you consider all of the ramifications!

* * *

Have you renewed your subscription to M.L.? Better do it now! If you have received a subscription renewal notice lately, don't file it,—send in your check now!

MODERN LITHOGRAPHY

**FOR BEST RESULTS
USE BEST MATERIALS**

**It's so dependable for camera and
contact frame exposures.**

REPROLITH

THIN-BASE



Offers these features:

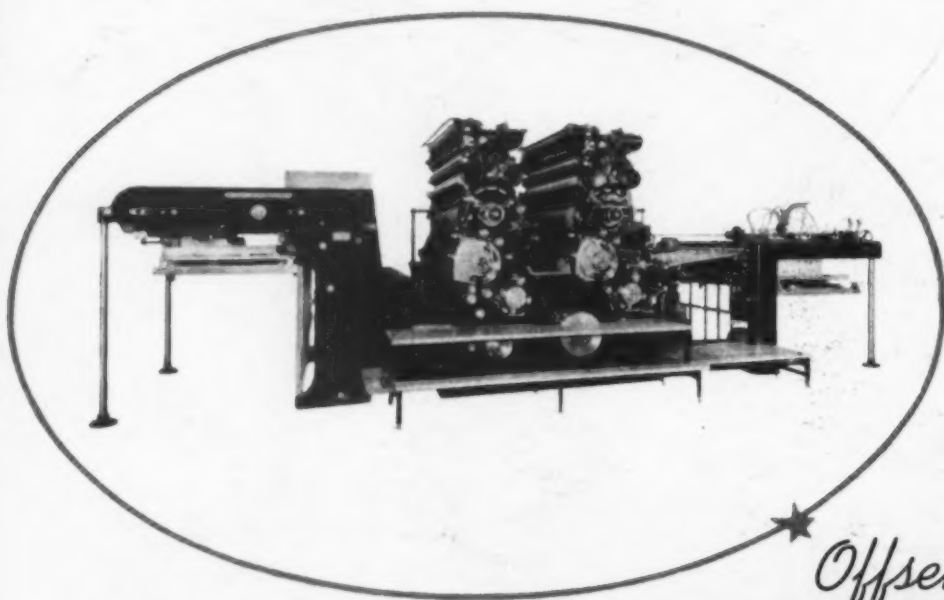
- 1. EXTRA THIN SAFETY-BASE (.004" THICK)**
- 2. MAXIMUM CONTRAST**
- 3. GREATEST RESOLVING POWER**
- 4. EXTRA LATITUDE IN DEVELOPMENT**
- 5. ANTI-HALATION COATING**
- 6. SAFETY BASE**
- 7. RELIABLE UNIFORMITY**

**MADE BY
AGFA ANSCO CORPORATION
IN BINGHAMTON, NEW YORK**

IN THE WORLD OF

OFFSET PROGRESSES

*The Plant equipped with
Harris Presses is known
for Dependable Quality*



LSK 42" x 58" TWO COLOR

★ The lithographic plant of today can profit—even survive—only when its press equipment actually produces modern results consistently, with profits.

Harris Presses have been a pioneering factor in the progress of modern offset methods and have provided today's progressive plants with a dependable source for high grade, salable sheets that reflect the spirit of today's modern business.

Offset is the Modern Method

HARRIS · SEYBOLD ·
POTTER · COMPANY ·

General Offices: 4510 E. 71st Street; Cleveland, Ohio; Harris Sales Offices: New York, 330 W. 42nd Street; Chicago, 343 S. Dearborn Street; Dayton, 819 Washington Street; Atlanta (Harris-Seybold-Potter Sales Corp.), 120 Spring Street, N. W.; San Francisco, 420 Market Street. Factories: Cleveland, Dayton.

